

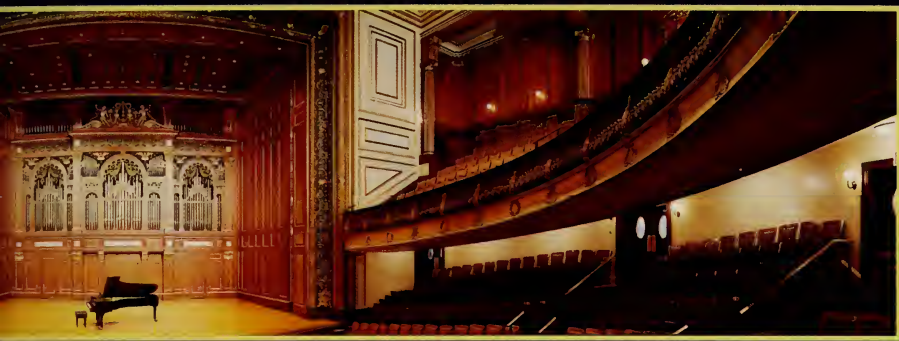
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CONSERVATORY OF MUSIC

Academic Catalog
2000–2001



TABLE OF CONTENTS

3	STUDENT SERVICES PERSONNEL
5-23	ACADEMIC REGULATIONS AND INFORMATION
25-39	UNDERGRADUATE PROGRAMS OF STUDY • Bachelor of Music • Undergraduate Diploma • Music-in-Education Concentration – Teacher Certification
41-55	GRADUATE PROGRAMS OF STUDY • Master of Music • Graduate Diploma • Artist Diploma • Doctor of Musical Arts
57-63	CHAMBER MUSIC AND ENSEMBLES • Ensemble Descriptions • Ensemble Requirements
65-123	COURSE OFFERINGS AND FACULTY BY DEPARTMENT
125-127	HEALTH SERVICES AND RESIDENCE HALL INFORMATION
129-135	FINANCIAL INFORMATION
136-137	ACADEMIC CALENDAR
139-141	INDEX



STUDENT SERVICES PERSONNEL

President's Office

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President

Rebekah Labell
Assistant to the President

Provost's Office

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*Assistant Provost and Associate Dean
for Advanced Studies*

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Assistant Provost

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Assistant Provost

Tonja King
*Division Administrator and Chamber
Music Coordinator*

*The Provost delegates authority to
the Assistant Provosts and Deans.

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Andrea L. Rash
Undergraduate Academic Advisor

Suzanne Hegland
*Coordinator of International
Student Services*

Registrar's Office

Robert Winkley
Registrar

Spaulding and Firestone Libraries

Jean Morrow
Director of Libraries

Office of Financial Aid

Jill D'Amico
Director of Financial Aid

Business Office

Karen Pearce
Bursar



ACADEMIC REGULATIONS AND INFORMATION

RESPONSIBILITY

Responsibility and authority for admitting, continuing, promoting, and graduating students is vested in the President, Provost, and Faculty Council. New England Conservatory of Music reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the College.

Students are responsible for understanding the *Catalog*, their degree program, and current academic regulations. The Conservatory reviews and revises its regulations annually; revisions become effective upon publication of the *Catalog*. Graduation requirements are determined by degree programs described in the year students enter the Conservatory.

NEC complies with the Student Right to Know and Crime Awareness and Campus Security Acts. For further information, see the *Student Handbook*.

PROGRAMS OF STUDY

New England Conservatory awards Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees, as well as Undergraduate, Graduate, and Artist diplomas.

ADVISING

The Undergraduate and Graduate Academic Advisors provide academic counseling for students enrolled in the Undergraduate Diploma, Bachelor of Music, Master of Music, and Graduate Diploma programs. They help students select courses, meet educational and career goals, remedy academic difficulties, and better understand NEC's purposes and policies. The Associate Dean for Advanced Studies provides curricular advising for students in the doctoral program.

Studio instructors and department chairs serve as informal academic and career advisors. Peer Advisor Leaders (PALs), selected by faculty and administrators, help entering undergraduates and international students learn about NEC.

RESIDENCE POLICY

Full-Time Status

New England Conservatory requires students to register full time. Baccalaureate candidates must enroll for eight full-time semesters to qualify for the degree; Undergraduate Diploma students, for six. Master of Music and Graduate Diploma candidates must enroll for four full-time semesters; doctoral students, for the first two semesters. Students may not accelerate requirements to complete programs in fewer than the required number of full-time semesters (exceptions are made for transfer students). Master's candidates must complete requirements within five years of matriculation.

Part-Time Status

Conservatory students who need to pursue part-time study must petition the Dean of Students for permission to do so. Doctoral candidates may study part time after their first year, with approval from the Associate Dean for Advanced Studies.

CREDIT LOADS
AND ENROLLMENT STATUS

The number of credits determines enrollment status, which the Conservatory defines as full-time, part-time, half-time, or less than half-time. Students with permission to register for less than full-time loads are billed on a per-credit basis (see *Tuition and Fees*). Definitions differ for each degree/diploma program:

	Full-time	Part-time	Half-time
Diploma	10–13	fewer than 10	at least 5
Bachelor of Music	12–16	fewer than 12	at least 6
Graduate Diploma	6–8	fewer than 6	at least 3
Master of Music	8–10	fewer than 8	at least 4
Doctor of Musical Arts	8–10	fewer than 8	at least 4

All Artist Diploma students are full-time; their course load is four credits. They may take additional credits only with approval of the Artist Diploma Committee.

Since changes in enrollment status affect financial aid, students requesting permission to be part-time should consult the Financial Aid Office.

REGISTRATION

Registration certifies enrollment in classes, ensembles, and studios; it also continues long-term advising about programs and careers.

New students register in September and January; continuing students, in October and March. Students receive registration priority by class year, except those enrolled in the NEC/Tufts program, who may register at any time.

To register, students meet with their academic advisor. Students register for all degree requirements, as outlined in their *Program of Study*. Those wishing to enroll in courses requiring audition or consent must obtain instructor's written permission to do so.

New students must provide the Registrar's Office with proof of qualifying degrees to register. An official transcript constitutes such proof.

Late registration occurs during the first week of each semester's classes; there is a fee (see *Tuition and Fees*). Students returning to active status may register during registration period or in the first week of classes at no charge.

Adding or Dropping Classes during Term

Students may add or drop classes during the Add/Drop period (see *Academic Calendar*) with approval of their academic advisor; adding or dropping studio, ensemble, or chamber music requires written permission from the appropriate department. Dropped courses do not appear on transcripts.

NEC/Tufts students may drop courses at NEC up to six class days after classes begin at Tufts. Those wishing to add courses at NEC must do so either after registration at Tufts (see double-degree policy statement) or within NEC's Add/Drop period.

Withdrawing from Classes during Term

After the Add/Drop period ends, students may withdraw from classes with their advisor's approval. Students may not withdraw from promotionals, recitals, ensembles, studios, or chamber music, except by department consent and with approval of the academic advisor or Dean of Students. No one may withdraw from courses during the final two weeks of classes. Withdrawals are notated as *W* on transcripts.

ATTENDANCE

NEC expects new students to arrive by the first day of orientation; continuing students, by the first day of classes. Students arriving after the last day of Add/Drop and late registration will not be allowed to register.

Students are responsible for understanding course, studio, and ensemble attendance policies. The Conservatory will grant official excuses only for documented illness, bereavement, jury duty, religious holidays, or special circumstances.

Massachusetts state law provides that:

Any student ... who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused ..., and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution ... No adverse or prejudicial effects shall result to any student ...

The *Student Handbook* contains additional information on attendance policies.

STUDENT CLASSIFICATIONS

Enrolled: A student who has been admitted to, has paid the tuition deposit for, and has registered in, a program is *enrolled*.

Active: A student who is enrolled in, registered for, and attending, scheduled activities, is *active*.

Leave of Absence: A student who discontinues active enrollment during, and for only part of, a semester is, with permission of the Dean of Students, on a *leave of absence*.

Inactive: A student who does not register for one or more semesters, but who intends to return to NEC, is *inactive*.

Withdrawn: A student who has not registered at, and does not intend to return to, NEC is *withdrawn*.

Suspended: A student who is not allowed to continue at NEC for academic or disciplinary reasons is *suspended*.

Dismissed: A student whose enrollment is permanently cancelled is *dismissed*.

Students maintain active status by registering for the next semester. Those failing to register during regular registration endanger their eligibility for financial aid and will be institutionally withdrawn at the end of that semester.

LEAVING ACTIVE STATUS

For students leaving school between semesters, whether to go inactive or to withdraw, the effective date of the status change will be the last day of the semester completed. For a student leaving school during the semester, the effective date is the day the student submits the petition to the Dean of Students. For students who withdraw from school but do not notify the Dean's Office, the effective date will be the last documented date of attendance at NEC.

Students who decide to discontinue their studies or withdraw after registration must notify the Dean of Students in writing before the first class day of the next semester. Failure to do so will result in an obligation to pay a portion of tuition and fees (see *Refund Policy*).

Inactive

Students wishing to discontinue active status in their program should petition the Dean of Students for permission to go inactive.

Withdrawal

The Conservatory will administratively withdraw students who enroll in, or matriculate at, another institution, no matter what their previous status. Those wishing to withdraw from NEC should indicate their request in writing to the Dean of Students.

Leave of Absence

A student who wishes to discontinue enrollment during the semester, but who expects to return to active status in the following semester, may petition the Dean of Students for a leave of absence. Such a leave, granted only for exceptional medical or personal circumstances, may not exceed six months. Students on leave are not placed in Guaranteed Student Loan repayment status, nor are they subject to the reactivation fee, though they are liable for tuition and fees (see *Refund Policy*). Students on leave of absence must petition for permission to return to

active status, providing documentation of their readiness to resume their program of study. Such petitions are reviewed by the academic advisor, Dean of Students, and Provost. Those failing to return after the stipulated time will be shifted to inactive status in their program.

Suspension

Students may be suspended from their program for academic or disciplinary reasons. Suspended students wishing to return to the Conservatory must petition the Dean of Students for permission to do so. The Dean, along with the Academic Review or Disciplinary Committee, will consider such requests in consultation with the department chair. If readmitted, suspended students will be subject to the Reactivation Fee (see *Tuition and Fees*).

Transcript Record for Students Leaving Active Status

Students who leave active status after the Add/Drop period, for whatever reason, will receive the notation *W* (Withdrawn) for all courses on their transcripts. Those who have completed at least 12 weeks of the semester may petition the Dean of Students for final grades or incompletes in classes or studios.

RETURN TO ACTIVE STATUS

Students who wish to return to the Conservatory must:

- 1) petition the Dean of Students to return;
- 2) prepare to resume studies in their department, either by audition or conference with the chair;
- 3) pay outstanding bills, including fees (see *Tuition and Fees*);
- 4) verify the status of financial aid files;
- 5) register during the appropriate registration period.

Students who wish to return to NEC after having withdrawn must reapply through the Admissions Office. Previously earned course credits and grades may only be reapplied to the program with permission from the Dean of Students.

Students returning to active status may require retesting in Music Theory to determine whether previous credits still apply. Departments will grant studio credit based on audition.

ACADEMIC REQUIREMENTS

New England Conservatory requires applicants to demonstrate their ability to undertake rigorous academic work. Applicants to the undergraduate programs must have a GPA of 2.75 or better on their high school transcripts and a score of 1,000 or better in their combined SAT score.

ENGLISH LANGUAGE REQUIREMENTS

New England Conservatory requires international students, or those whose first language is not English, to demonstrate their readiness to pursue programs of higher education in English. Undergraduates must document scores of 500 or

better in the Test of English as a Foreign Language (TOEFL). Graduate students must achieve a score of 550 or better. Doctoral students must meet high standards for written English in their entrance examination.

Applicants who have not achieved these levels of proficiency are required to enroll in the Conservatory's English as a Second Language Summer Program. After successfully completing this program, students may provisionally enroll in their regular degree curriculum.

Undergraduates must earn scores of 540 to enroll in Music History or Liberal Arts courses, and scores of 550 to enroll in Music-in-Education courses. They are required to continue in the English as a Second Language Program until they have earned scores of 575 or better on the TOEFL or received a grade of B- or better for work in ESL classes during the academic year. They may apply ESL credits to their programs.

Graduate students who have not achieved scores of 550 must enroll in Intensive English or English as a Second Language classes. Those who have not yet scored 575 or better may not enroll in any Musicology classes and will normally enroll in English as a Second Language courses for zero credit.

New students who have not achieved the minimum score by the end of the first semester will not be allowed to continue in their program.

The *International Student Handbook* contains additional information about language requirements and the English program.

STUDENT CLASS YEAR

The combination of earned credits and successfully completed promotionals determines students' class years.

Program	Credits	Promotional passed*
Bachelor of Music		
U1	0-27	N/A
U2	28-57	1st to 2nd year
U3	58-87	2nd to 3rd year
U4	88+	3rd to 4th year
NEC/Tufts Degree		
T1	N/A	N/A
T2	N/A	1st to 2nd year
T3	N/A	2nd to 3rd year
T4	N/A	3rd to 4th year
T5	N/A	N/A
Undergraduate Diploma		
D1	0-23	N/A
D2	24-47	1st to 2nd year
D3	48+	2nd to 3rd year

Master of Music

G1	0–15	N/A
G2	16+	1st to 2nd year

Graduate Diploma

P1	0–11	N/A
P2	12+	1st to 2nd year

*For most majors, advancing from one year to the next includes passing a promotional evaluation (see *Promotionals* and *Programs of Study*).

TRANSFER CREDIT***Undergraduate Students***

Auditions determine students' studio level and ensemble requirement. Placement exams and evaluation of transcripts decide class year and the number of semesters required to complete the program. International students may transfer credit if they have met NEC's English language requirement. Transfer credit grades are not calculated in cumulative grade point averages.

NEC awards transfer credit to students previously enrolled in degree programs at other institutions after approval from the Dean's Office, as agreed in writing. To apply for transfer credit, students must provide course descriptions and official transcripts. NEC will not accept Pass/Fail credits. Students who have attended foreign institutions must provide official transcripts with any necessary translations, as well as explanations of grades, class hours, and course descriptions.

Students may transfer no more than 60 credits toward the bachelor's degree or 36 credits toward the Undergraduate Diploma (see *After Matriculation*). Enrolled students who wish to substitute transfer credit for required classes must have approval from the academic advisor and department chair. Students transferring into the Conservatory should expect to lose credits.

Prior to matriculation

Credit transfers to NEC's undergraduate programs as follows:

- 1) Studio credits transfer according to audition placement.
- 2) Ensemble credits transfer according to students' studio status. For example, transfers admitted to second-year studio will receive a maximum of two ensemble credits.
- 3) Chamber music credits must be fulfilled at NEC; violin, viola, and cello majors admitted to third-year studio, however, may receive up to two credits.
- 4) Music Theory credits transfer with grades of C or better after NEC placement testing, which must be completed prior to enrolling in NEC courses.
- 5) Music History credits transfer with grades of C or better, provided that the work compares to NEC courses, as determined by the department.

- 6) Liberal Arts credits transfer with grades of *C* or better. Writing courses with grades of *B-* or better may substitute for NEC's first-year writing course. The Liberal Arts department chair must approve substitutes for Freshman Seminars.
- 7) Elective credits transfer toward elective requirements with grades of *C* or better.

After matriculation

Students may transfer from 4 to 16 credits, with grades of *C* or better (*B-* or better for writing course) as follows:

- 1) English-speaking students may transfer up to four credits for classes that do not duplicate NEC requirements. Students wishing to substitute transfer courses for departmental requirements need advance approval from their academic advisor and department chair.
- 2) Students may transfer a number of credits equal to those lost from failed or withdrawn courses, up to a limit of 12. In most cases, such credits count as general electives. Students must obtain advance approval from the academic advisor and department chair.

Undergraduates who change programs before graduation (bachelor's to diploma or diploma to bachelor's) may transfer all credits earned at NEC. All grades will figure in the cumulative grade point average for the new program.

Those who transfer credit after matriculation may not use such credits to accelerate in their program (see *Residence Policy*).

Graduate Students

Master's students may transfer up to four graduate credits (earned in musical disciplines at other institutions with grades of *B* or better) as electives in courses that do not duplicate NEC offerings. The Conservatory does not transfer studio, ensemble, or chamber music credits. Enrolled students who take courses elsewhere must obtain advance approval from the academic advisor and department chair. Graduate Diploma students must petition the Dean's Office for transfer credit. Transfer credit grades are not calculated in cumulative grade point averages.

Graduate students who change programs (from M.M. to G.D. or G.D. to M.M.) may transfer all NEC credits with grades of *B* or better to the new program, with approval of the academic advisor and department chair. Grades will figure in the cumulative grade point average of the new program.

The D.M.A. Committee reviews requests to transfer credit from other doctoral programs.

CREDIT BY EXAMINATION

Advanced Placement Program (APP)

Undergraduate students may receive up to four credits in addition to transfer credits toward the Bachelor's degree through the Advanced Placement Program (APP), provided they do not take courses covering the same material. NEC accepts APP scores of 3 or better in general studies and appropriate electives, but requires scores of 5 on the English Literature/Composition or the English Language/Composition exam to exempt students from the first-year writing requirement.

College-Level Examination Program (CLEP)

With prior approval from the Dean of Students or academic advisor, undergraduate students may transfer up to four credits earned through the College-Level Examination Program (CLEP) exams; if they fall behind in their degree program, they may transfer up to 12 such credits (see *Transfer Credit*).

International Exams

The Conservatory awards approximately one year of undergraduate Liberal Arts and elective credit to students who have earned the International Baccalaureate. NEC also awards undergraduate Liberal Arts and elective credit to students for A-level exams.

AUDITING

Enrolled students may audit classes. Those wishing to do so must obtain the instructor's consent and pay an audit fee (in addition to tuition). A record of audited courses appears on the transcript (with the notation *AUD*). Students may not receive credit for audited courses.

SPECIAL STUDENTS

Special students are non-matriculated students taking courses for credit. Application and registration takes place at the beginning of each semester through the Registrar's Office. Special students are accepted into classes only with the instructor's permission and as space permits; those registering for studio in the Strings department must also enroll in ensemble. No degree or diploma is awarded to special students; however, they may petition to apply credits to subsequent programs. Studio credit will not be applied.

GRADING SYSTEM

Undergraduate Studio and Course Work

Grade	Quality Points
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D	1.00
F	0
W Withdrawn	0
INC Incomplete	0

Graduate Studio and Course Work

A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C	2.00
F	0
W Withdrawn	0
INC Incomplete	0

Ensemble and Chamber Music

P+	Pass with honors
P	Pass
P-	Pass with reservations
F*	Fail

Promotional and Recital

P	Pass
IP	In Progress
U	Unsatisfactory

The notation *ND* (Non-Degree) after a grade signifies that neither the grade nor the credit applies to the student's program. For recitals, only grades of *P* appear on transcripts.

For promotionals:

1. A grade of *P* indicates a student has achieved the level of performance required for promotion.
2. A grade of *IP* indicates a student has not successfully completed work during the semester and additional time is needed.
3. A grade of *U* indicates a student has not achieved the level of performance required for promotion, or has not taken the promotional.

Course Credit

One credit generally equals 15 hours of class instruction per semester; exceptions include studio and ensemble.

Grade Point Averages

Each semester the Registrar's Office calculates grade point averages (GPAs) for students by multiplying the credits for courses by the quality points for the grades in every course, then dividing by the total number of credits completed. Grades of P+, P, P-, F* (ensemble and Intensive English only), INC, IP, or U do not compute as part of the GPA. When an INC is replaced by a letter grade, the GPA is recalculated. The cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of NEC averaging credits. NEC Summer School grades applied to programs are computed on the same basis.

Grade Changes

The Registrar and Dean of Students approve grade changes to correct errors in calculation or recording. The instructor submits requests for such changes to the Registrar, using the *Change of Grade* form.

Repeated Courses

Except in specified cases, students may not earn academic credit twice for the same course. They may, however, retake a course for a higher grade. In that event, both grades will appear on the transcript; only the higher grade is calculated in the GPA. Students may not repeat any class(es) among Conservatory programs that they would not be eligible to repeat within a single program.

INCOMPLETES

Students unable to complete course requirements as a result of illness, bereavement, or special circumstances may petition for Incompletes; both the instructor and Dean of Students must approve this petition. Students who receive Incompletes in classes must complete all work no later than two weeks after the first day of the following semester of attendance; otherwise, they will receive failing grades. The transcript will temporarily note an INC (for Incomplete), which will remain until the instructor submits a final grade.

ACADEMIC STANDING

Dean's List: Bachelor's and Master's Programs

Students who complete full-time studies with minimum semester GPAs of 3.70 (for the bachelor's program) or 3.90 (for the master's), and who receive no grades of U, F, INC, or IP, qualify for the Dean's List. They may take up to two (non-studio) credits beyond full-time load in the next semester without additional charge. They may not, however, use such credits to accelerate programs (see *Residence Policy*). Students enrolled in the Undergraduate, Graduate, or Artist diploma or Doctor of Musical Arts are not eligible for the Dean's List.

Students enrolled full time in the NEC/Tufts program qualify for the Dean's List at both schools if they fulfill the requirements at each institution (3.70 GPA at NEC; 3.40 at Tufts). Those enrolled for 12 or more credits at NEC are eligible for our Dean's List, independent of Tufts.

Good Academic Standing

To qualify for continued financial assistance (see *Financial Aid*), Conservatory students must remain in good academic standing; that is, pass promotionals, receive no more than one failing grade in classes or ensembles, and earn minimum GPAs of 2.00 (undergraduates) or 3.00 (graduates).

Satisfactory Academic Progress

NEC defines satisfactory academic progress as successful completion of at least 67% of all registered credits for the academic year, as well as successful completion of any promotional evaluation (see *Academic Probation*).

At the end of the academic year, the Academic Review Committee considers records to determine whether students have made satisfactory academic progress. Those who have not fulfilled the requirement may be placed on academic probation; they may also forfeit eligibility for financial aid. The Committee considers exceptions in cases of illness, bereavement, or personal circumstances.

Academic Probation

Academic Probation provides both a warning and a method of supervision for students whose work has not met NEC's requirements. The Academic Review Committee adjudicates cases of students subject to academic probation, suspension, or dismissal; its decisions appear on transcripts.

The Committee places a student on academic probation for:

- 1) a GPA below 2.00 for undergraduates or 3.00 for graduates;
- 2) two or more failing grades;
- 3) failure in studio or IEP;
- 4) *U* (Unsatisfactory) in a promotional; or
- 5) failure to make satisfactory progress.

Students on academic probation may not withdraw from courses; they will meet regularly with their academic advisor or Dean of Students. The Academic Review Committee may stipulate additional terms required for students to return to good standing.

Students with two consecutive unsatisfactory academic records or two consecutive unsatisfactory promotionals are subject to suspension. Suspended students must request permission to return from the Academic Review Committee, through their studio department and the Dean's Office. Students who receive permission to return from suspension do so on probation and, normally, do not qualify for financial aid in their first semester. But the Committee will consider appeals to allow students to qualify for aid.

Suspended students allowed to return who do not achieve satisfactory academic standing in their first semester are subject to dismissal.

DISCIPLINARY ACTION

Academic Integrity

Students have an obligation to behave honorably and ethically in carrying out their academic, musical, and personal work. In conjunction with the Discipline Committee, the Dean of Students will adjudicate issues of academic or personal integrity, including cheating or plagiarism. Penalties range from disciplinary probation to suspension or dismissal.

Disciplinary Probation

The Dean of Students and Discipline Committee are authorized to review student conduct considered detrimental to others or inconsistent with the expectations of NEC. They may recommend a warning, probation, or suspension. For policies and procedures, see the *Student Handbook*.

STUDIO

Studio instruction is at the core of the Conservatory education. Students enrolled in four-credit studio courses receive 14 one-hour private lessons each semester (scheduling for these lessons is the responsibility of the student and instructor).

Studio as Elective Credit

Students may take up to eight studio credits in the bachelor's program, or four in the master's, to fulfill elective requirements. Graduate Music-in-Education and Musicology majors may not exceed their studio credit requirement to fulfill electives. Students registering for more than four studio credits in a semester will be charged full tuition, plus the part-time tuition rate for studio beyond four credits.

Beyond-Degree Studio

Students who complete all studio requirements, yet remain enrolled in their program, may register for beyond-degree studio (charged at 60% of the studio rate: see *Tuition*). The Conservatory awards grades, but not credit, for beyond-degree studio. String majors who register for beyond-degree studio must also enroll in ensemble.

Studio Instructor Change Petition

Students who wish to consider changing studio instructors should begin by consulting their department chair; those studying with the chair should meet with the Provost. The procedure requires careful advising and needs the approval of the student's current and proposed instructor, department chair, and the Provost. Petitions for change of studio instructors should be completed prior to the beginning of the semester; they must be filed by the end of the Add/Drop period.

CHANGE OF PROGRAM OR MAJOR

Students who wish to change their program or major should consult their studio instructor, academic advisor, and Dean of Students. They may change programs only with written approval from their studio instructor, department chair, academic advisor, the Dean of Students, and, where necessary, the Provost. Requests for change of program or major must be completed before the beginning of the semester in which the change will go into effect.

PROMOTIONALS AND GRADUATION RECITALS

Promotionals

Promotionals are departmental evaluations in students' major area of study; they usually take place after two semesters of studio enrollment. Students perform for their department faculty or present work for faculty review. Those who pass their promotional move up by class year; those who fail are placed on Academic Probation. Candidates for the Graduate Diploma give half or full recitals for promotionals (see *Department Requirements*); those in the Doctoral program are not required to give promotionals.

Students may neither drop nor withdraw from promotionals; under exceptional circumstances, though, they may petition the department chair and Dean of Students to have them deferred, using the Promotional Deferral form. When a deferred promotional request is approved, students drop the promotional and add it for the next semester. No grade appears on the transcript.

Graduation Recitals

Most Conservatory programs require graduation recitals (see *Programs of Study*). In addition, some departments require a student to pass a pre-recital before giving the recital.

Students may perform their graduation recitals at any time up to one week before Commencement. Those wishing to give recitals off campus need prior approval from their department chair; they must submit recital tapes.

For D.M.A. recital requirements, see *Doctor of Musical Arts*.

INDEPENDENT STUDY

Independent study provides an opportunity to explore areas of special interest; students work individually with teachers to research topics, meeting at specified intervals through the semester. Independent Study topics should not duplicate other Conservatory courses, including studio, ensemble, or chamber music. The Music History, Musicology, and Music-in-Education departments do not allow independent studies. Independent Study petitions must be completed and approved no later than the end of the Add/Drop period.

Undergraduate

Students in the Bachelor's program may earn from one to three credits for each faculty-directed independent study (up to a limit of six credits); those in the Undergraduate Diploma program may request independent study only in music-related subjects. Independent study credit applies to Liberal Arts or elective requirements.

To qualify, an undergraduate must have a minimum CGPA of 3.00 and must submit an independent study petition to the instructor, department chair, Undergraduate Academic Advisor, and Dean of Students.

Graduate

Graduate students may apply independent study credit only toward elective requirements (up to a limit of two credits).

A graduate student must have a minimum CGPA of 3.70 and must submit an independent study petition to the instructor, department chair, Graduate Academic Advisor, and Dean of Students.

Doctoral

Students in the D.M.A. program may register for Extended-Credit projects. These are independent studies conducted in connection with graduate musicology or theoretical studies courses. They carry one to two credits and must be approved by the instructor and the Associate Dean for Advanced Studies.

MASTER'S EXAMINATIONS IN MUSIC HISTORY AND MUSIC THEORY

As part of their degree requirements, Master's candidates must pass the Music History comprehensive and Music Theory competency examinations, given each semester (see *Academic Calendar*). Students must be present at, and attempt all portions of, these examinations until they fulfill the requirements. They will have opportunities to review results with the faculty.

Music History Comprehensive Examination

The history exam tests students' familiarity with musical repertoire and stylistic developments from the Middle Ages to the present. The exam includes seven sections: listening, essay, Medieval/Renaissance, Baroque, Classical, Romantic, and 20th Century. Students may substitute sections on Jazz and Non-Western music for a maximum of two historical periods.

Music Theory Competency Examination

The theory exam tests students' skills in hearing and analysis. The hearing section consists of dictation of intervals, an unaccompanied tonal melody, and basic tonal chord progressions; analysis examines knowledge of musical structure.

Students must pass both parts of this exam before they may enroll in any Theoretical Studies course. They are required to take the examination each time it is offered until they pass it. Those who do not wish to meet the requirement by testing may enroll in the year-long, non-credit Graduate Remedial Music Theory class, for a fee (see *Tuition and Fees*). Passing this class is equivalent to passing the competency examination.

Off-Site Examinations

Master's students may petition to take either the Music History or Music Theory examination off-site. Those wishing to do so must file written requests with the Graduate Academic Advisor no later than four weeks before the scheduled exam date.

Only students who have completed all other degree requirements and who reside out of state qualify for off-site exams (see *Petition for Off-Site Examinations*). There is a fee (see *Tuition and Fees*).

CROSS-REGISTRATION

Undergraduate

Conservatory students may enroll in classes taught at Northeastern University, Simmons College, and Tufts University (though not at the School of the Museum of Fine Arts through Tufts), applying such credits to their programs. Students cross-register for no more than two semesters, in courses that do not duplicate NEC offerings. Students whose native language is not English must have a minimum TOEFL score of 540 to cross-register. Those selecting courses at Northeastern must first receive permission from NEC's Registrar and academic advisor, then from Northeastern's Registrar. Those selecting courses at Simmons or Tufts must first receive prior permission from NEC's Dean of Students, then from the course instructor and Dean at the second institution.

Graduate

Conservatory students may take graduate music courses at Tufts University and apply such credits to their programs. Generally, students may cross-register for no more than one semester, and may elect only courses that do not duplicate NEC offerings. Students must first receive permission from NEC's Dean of Students, then from the course instructor and Dean at Tufts.

Music-in-Education majors and students pursuing Massachusetts Teacher Certification may cross-register at Northeastern University for selected courses that fulfill Music-in-Education requirements. They must first receive permission from the Music-in-Education department chair and Dean of Students, then from Northeastern's Registrar.

BACHELOR OF MUSIC DOUBLE MAJOR

Bachelor's candidates who wish to apply for a double major, combining performance with Music History or Theoretical Studies, may do so at the end of their second year. Those wishing to combine two performance areas (or a performance area and Composition), may apply to do so at the end of their first year. The double major requires approval of both department chairs, the academic advisor, and the Provost. Students who receive permission to pursue the double major must be in residence for five full-time years; they will be charged additional tuition for such programs (see *Tuition and Fees*).

NEC/TUFTS UNIVERSITY FIVE-YEAR DOUBLE DEGREE PROGRAM

Students who wish to combine degree studies in music and liberal arts may apply to the NEC/Tufts University five-year double degree program, which awards the Bachelor of Music degree from NEC and the Bachelor of Arts (or Science) degree from Tufts. Tufts offers double-degree students the opportunity to major in any area except music.

Such students must earn a minimum of 82 credits at NEC and 24 credits (including foundation, distribution, and concentration requirements) at Tufts. In designing their program schedules, students consult with academic advisors at both institutions. They must complete all requirements at both institutions to qualify for either degree.

Students transferring from other institutions are not usually accepted into this program. However, those already enrolled at either NEC or Tufts may seek admission to the program by applying to the second school. Students wishing to end participation in the program may complete studies at either institution.

SECOND MASTER OF MUSIC DEGREE

Graduate students who have completed a first Master's may earn a second Master of Music degree. At the end of their first year, students interested in pursuing this second Master's should consult with the Graduate Academic Advisor, then submit a proposed curriculum for approval by the department chair and Dean of Students.

The program requires at least two additional full-time semesters. Students must take all courses for the first major and any additional courses required for the second. Students hoping to earn a second Master's degrees should anticipate enrolling in four additional semesters of studio; however, they may petition for permission to meet their requirements with only two more. Such petitions require the approval of the department chair, Graduate Academic Advisor, and Provost.

GRADUATION REQUIREMENTS

Students graduate when they have satisfactorily completed all program requirements.

To qualify for graduation, a degree/diploma candidate will:

- 1) see the academic advisor for a graduation review;
- 2) complete and file an intent to graduate form by the stipulated deadline (see *Academic Calendar*);
- 3) complete all degree requirements, including courses, promotionals, recitals, theses and final projects, non-credit requirements, courses transferred from other school(s), and degree examinations (for D.M.A. requirements, see *Doctor of Musical Arts*);
- 4) achieve a minimum CGPA of 2.00 (undergraduate) or 3.00 (graduate);
- 5) complete all grades of Incomplete or In Progress;
- 6) meet all obligations, including the return of books, instruments, and music to respective libraries;
- 7) pay any fees, tuition, fines, or emergency loans;
- 8) complete an exit interview with the Financial Aid Office.

Students on Academic or Disciplinary Probation may not graduate until they have fulfilled the terms of probation.

NEC expects master's candidates to complete all degree requirements within five years of matriculation; doctoral students, within seven years.

Degree candidates who have not yet met their examination requirements may participate in the Commencement ceremony, provided they have completed all departmental evaluations (e.g., pre-recital, recital, portfolio), ensembles, and credit-bearing activities. Such students will not receive degrees.

GRADUATION HONORS AND AWARDS

Academic Honors

Faculty Council awards Academic Honors to degree candidates who achieve a cumulative grade point average of 3.70 (undergraduates) or 3.85 (graduates).

Distinction in Performance

In consultation with departments, Faculty Council recognizes outstanding achievement in performance by awarding Distinction in Performance to degree candidates.

George Whitefield Chadwick Medal

Faculty Council awards the George Whitefield Chadwick Medal to a graduating bachelor's degree student whose record of achievement has been distinguished by superior accomplishment in the major field, supplementary studies, extracurricular activities, and citizenship.

Gunther Schuller Medal

Faculty Council awards the Gunther Schuller Medal to a graduate degree candidate who has made extraordinary contributions to the life of the Conservatory.

Pi Kappa Lambda

NEC's chapter of Pi Kappa Lambda, the national music honor society, inducts a small number of graduating students each year, on the basis of extraordinary musical and personal achievement. Pi Kappa Lambda also sponsors an annual scholarship competition for returning third- or fourth-year undergraduates, graduate students, and Artist Diploma candidates.

Presidential Scholars

The Presidential Scholar awards, NEC's most prestigious scholarships, are given to returning students who exhibit exceptional ability and potential as performers. They are awarded at the President's Convocation in alternate years.

The Charlotte F. Rabb Presidential Scholars Fund

The E.P. and Margaret Richardson Presidential Scholars Fund

The John Moriarty Presidential Scholars Fund

The Laurence Lesser Presidential Scholars Fund

THE LOUIS AND ADRIENNE KRASNER TEACHING EXCELLENCE AWARD

As a way of honoring its faculty, each year the Conservatory confers the Krasner Award to an outstanding teacher at graduation. Krasner Award winners are Frank Battisti ('97), John Heiss ('98), James Dunham ('99), and James Klein ('00).

ACADEMIC RECORDS

The Registrar's Office issues official transcripts, which bear the notation *Official Transcript*, the College seal, and the Registrar's signature. In response to written requests (which must be dated and signed), the Registrar's Office will send transcripts to designated institutions or issue them to students in sealed envelopes (if the seal is broken, they will be considered invalid). Unofficial transcripts, bearing the notation *Unofficial Transcript; not valid for transfer*, are issued to students for their own use. There is no charge for the first official or unofficial transcript (for subsequent charges, see *Tuition and Fees*). The Registrar's Office will not release transcripts or degrees for students whose accounts are in arrears.

NEC recognizes students' right to examine their educational records and control access by others in accordance with the Family Educational Rights and Privacy Act (FERPA), passed by the U.S. Congress in 1974. Copies of NEC's FERPA policy are available in the Registrar's Office.



UNDERGRADUATE PROGRAMS OF STUDY

BACHELOR OF MUSIC

The undergraduate curriculum provides extensive training in students' majors, comprehensive instruction in music theory and music history, and an introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

Bassoon	Music History
Clarinet	Oboe
Composition	Organ
Contemporary Improvisation*	Percussion
Double Bass	Piano
Euphonium	Saxophone
Flute	Theoretical Studies
Guitar	Trombone
Harp	Trumpet
Historical Performance	Tuba
Horn	Viola
Jazz Studies*	Violin
Jazz Composition Concentration	Violoncello
Jazz Performance Concentration	Vocal Performance

** Contemporary Improvisation and Jazz Studies programs are offered through the Improvisation department. First-year students may enter the department without declaring a major, but are expected to do so at the end of the first year.*

BRASS	CREDITS
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio	32
PRCBR 100	
Brass	4
PRCBR 340T (4 semesters)	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	8
ORCH 110	
Chamber Music*	2
CHM 120	
Electives	10
Total credits	120

*Students may earn one chamber music credit by participation in one semester of Horn Class or Trombone Choir registered as Chamber Music (CHM 120)

Additional Requirements

- 1) Horn majors: participation in Horn Class for four semesters (PRCBR 120T); trombone majors: participation in Trombone Choir for four semesters (PRCBR 140)
- 2) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)
- 3) Pre-recital and recital in fourth year (PRCBR 499)

COMPOSITION	CREDITS
Studio	32
CMP 100	
Composition	20
CMP 131 (first year)	
CMP 411T-412T* (second year)	
CMP 453T-454T (third year)	
CMP 515-516 or 517-518 (third year)	
CMP 443T-444T (fourth year)	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	

Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble**	4
Class Instruction	2
from: ME 121, 122, 141-142, 151-152, 161-162, PNO 130, VC 161-162, 261-262	
Total credits	122

*For CMP 411T, the prerequisite of THYU 207-208 is waived

** CHOR 110, or other ensemble as determined by applied instrument/voice, with approval of
Department Chair and Ensemble Director

Additional Requirements

- 1) Promotional at the end of the first, second, and third years (CMP 195, 295, 395)
- 2) If the third-year promotional is not passed, an additional review is required during the fourth year (CMP 490)

CONTEMPORARY IMPROVISATION	CREDITS
Studio	32
IMPRV 100 or as assigned	
Improvisation	12
IMPRV 181T-182T, 283T-284T, 385T-386T	
Music Theory	20
THYU 101-102, 106 (8 credits)	
THYU 207-208 (6 credits)	
THYU 201, 202 or THYU 300 level classes (6 credits)	
Music History	12
MHST 111, 211, 212 (6 credits)	
electives (6 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	8
IMPRV 110	
Electives	10
Total credits	120

Additional Requirements

- 1) Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395); students submit a tape of two pieces and a paper outlining the year's progress and plans for the future
- 2) Recital in fourth year (IMPRV 499)

GUITAR	CREDITS
Studio	32
STR 100	
Strings	4
STR 283T-284T (second year)	
STR 383T-384T (third year)	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	6
CHOR 110 (4 semesters)	
STR 110 (2 semesters)	
Chamber Music	4
CHM 120* or STR 140T	
Electives	10
Total credits	120

*Requires Guitar department permission

Additional Requirements

- 1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)
- 2) Pre-recital and recital in fourth year (STR 499)

HARP	CREDITS
Studio	32
W/W 100	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	

Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	8
ORCH 110	
Chamber Music	2
CHM 120	
Electives	14
Total credits	<u>120</u>

Additional Requirements

- 1) *Promotional at the end of the first, second, and third years (WW 195, 295, 395)*
- 2) *Pre-recital and recital in fourth year (WW 499)*

HISTORICAL PERFORMANCE	CREDITS
Studio	32
HP 100	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts	24
LARTS 111, 211-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	8
HP 110	
Electives	16
Total credits	<u>120</u>

Additional Requirements

- 1) *Promotional at the end of the first, second, and third years (HP 195, 295, 395)*
- 2) *Recital in fourth year (HP 499)*

JAZZ STUDIES	CREDITS
Studio	32
IMPRV 100 or as assigned	
Improvisation*	16
IMPRV 181T-182T, 368, 378, 455T, 473T-474T	
IMPRV 283T or 483T	
Music Theory	20
THYU 101-102, 106 (8 credits)	
THYU 207-208 (6 credits)	
THYU 201, 202 or THYU 300 level classes (6 credits)	
Music History	12
MHST 111, 211, 212 (6 credits)	
MHST 117 (2 credits)	
from: MHST 408, 438 (2 credits)	
elective (2 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble**	8
IMPRV 110	
Electives	6
Total credits	120

*Placement by exam; IMPRV 263-264 may be required

** Not required for Jazz Composition; credits not earned in ensemble are earned as electives

Additional Requirements

- 1) Promotional at the end of the first, second, and third years (IMPRV 195, 295, 395).
- 2) Written exam included as part of the third-year promotional
- 3) Recital in fourth year for performance majors (IMPRV 499); Portfolio for Composition majors (IMPRV 497)

MUSIC HISTORY*	CREDITS
Studio	32
Instrumental/vocal (first, second, third years: 4 credits each semester; fourth year: 2 credits each semester)	
Thesis MHST 100 (fourth year: 2 credits each semester)	
Music History	20-26
MHST 111, 112, 211, 212 (8 credits)	
MHST 535-536 (third year; 4 credits)	
electives (8-14 credits)	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
LARTS 181-182 (6 credits)**	
electives (12 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble***	6
Electives	4-10
Total credits	120

*Students who apply to this program must meet audition requirements for their applied instrument or voice

**Students may test out of the language requirement, or substitute another language for German, with permission from the Music History department chair

***Determined by applied instrument/voice

Additional Requirements

- 1) Promotional in applied department at the end of the first, second, and third years (195, 295, 395)
- 2) Portfolio of papers written during the program of study, presented for review in the fourth year (MHST 497)
- 3) Lecture recital, or separate lecture and half recital, in fourth year adjudicated by the Music History and the applied department faculty (MHST 499)

ORGAN	CREDITS
Studio	32
ORG 100	
Organ	10
ORG 413T-414T (third year; 2 credits)	
ORG 521-522 (third or fourth year; 4 credits)	
ORG 571-572 (third or fourth year; 4 credits)	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	4
CHOR 110	
Electives	10
Total credits	120
Additional Requirements	
1) Promotional at the end of the first, second, and third years (ORG 195, 295, 395)	
2) Half recital in third year (ORG 397)	
3) Recital in fourth year (ORG 499)	
PERCUSSION	CREDITS
Studio	32
PRCBR 100	
Percussion	13
PRCBR 325T-326T	
PRCBR 130T (4 semesters)*	
PRCBR 360T (4 semesters)	
PRCBR 435T-436T, 437T-438T	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	

Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	8
ORCH 110	
Electives	3
Total credits	120

**Recommended for the first and second years*

Additional Requirements

- 1) *Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)*
- 2) *Pre-recital and recital in fourth year (PRCBR 499)*

PIANO	CREDITS
Studio	32
PNO 100	
Piano	5
PNO 347T-348T (second, third, or fourth year; 3 credits)	
PNO 451T (fourth year; 2 credits)	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	6
CHOR 110 (ACMP 303T or 417T, and 411T may substitute the third year)	
Chamber Music*	1
CHM 120	
Electives	12
Total credits	120

**Substitutions: vocal or instrumental studio accompaniment (one semester), accompaniment of two graduation recitals, or CHM 271T*

Additional Requirements

- 1) *Performance of works from the complete repertoire*
- 2) *Promotional at the end of the first, second, and third years (PNO 195, 295, 395)*
- 3) *Pre-recital and recital in fourth year (PNO 499); recital program notes written by the student*

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio 32	
STR 100	
Music Theory 26	
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History 12	
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts 24	
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies 2	
INT 333-334 (third year)	
Ensemble* 8	
ORCH 110	
Chamber Music** 2 or 5	
double bass: STR 130T (2 credits)	
violin, viola, violoncello: CHM 120 (5 credits)	
Electives 11 or 14	
double bass: 14 credits	
violin, viola, violoncello: 11 credits	
Total credits 120	
<i>*Part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)</i>	
<i>** Recommended for violin majors: performance on viola in chamber music and orchestra, one semester; Viola Class for Violinists (STR 449T)</i>	
Additional Requirements	
1) Promotional at the end of the first, second, and third years (STR 195, 295, 395)	
2) Pre-recital and recital in fourth year (STR 499)	

THEORETICAL STUDIES

CREDITS

Students begin the Theoretical Studies major in the third year after consultation with the graduate Theoretical Studies department chair. To begin the Theoretical Studies major, students must pass a second-to-third-year promotional in their applied area.

Studio	32
applied area (16-24 credits)	
Theoretical Studies THYU 100 (8-16 credits; third year optional)	
Theoretical Studies	12
undergraduate or graduate courses by advisement	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble*	6
Electives	6
Total credits	120

*Determined by applied instrument/voice

Additional Requirements

- 1) Analytical or compositional project in fourth year
- 2) Portfolio of theoretical work from the third and fourth years if requested by department (THYU 497)

VOCAL PERFORMANCE	CREDITS
Studio	32
VC 100	
Voice	4
VC 363T-364T (third year)	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	
Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
LARTS 187-188 (first year; 6 credits)	
LARTS 181-182 (second year; 6 credits)	
LARTS 185-186 (third year; 6 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	8
CHOR 110 or OPRA 510	
Electives	12
Total credits	120
Additional Requirements	
1) Keyboard proficiency in sight reading and accompaniment	
2) Promotional at the end of the first, second, and third years (VC 195, 295, 395)	
3) Pre-recital and recital in fourth year (VC 499)	

WOODWINDS	CREDITS
Flute, Oboe, Clarinet, Bassoon, Saxophone*	
Studio	32
WW 100	
Music Theory	26
THYU 101-102, 106 (8 credits)	
THYU 201-202 (6 credits)	
THYU 207-208 (6 credits)	
THYU 300-level (6 credits; includes a 20th-century topic)	
Music History	12
MHST 111, 112, 211, 212 (8 credits)	
electives (4 credits)	

Liberal Arts	24
LARTS 111, 221-222 (6 credits)	
electives (18 credits)	
Interdisciplinary Studies	2
INT 333-334 (third year)	
Ensemble	8
ORCH 110	
Chamber Music	2
CHM 120	
Electives	14
Total credits	120

**Saxophone majors only: up to 8 hours of applied study in the jazz area may be substituted after the first semester of the sophomore year and before the second semester of the senior year with approval from the major teacher and the Improvisation department chair*

Additional Requirements

- 1) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
- 2) Pre-recital and recital in fourth year (WW 499)

UNDERGRADUATE DIPLOMA

This program provides intensive studio instruction during three years of study in instrumental performance, vocal performance, or composition. Students register for repertoire coaching, ensemble, chamber music, and course work related to their major. Audition standards are higher than those for the Bachelor of Music program.

CREDITS

Studio/Coaching	28-36
Course Work	24-36
Ensemble*	0-6
Chamber Music	0-6
CHM 120	
Total credits	72

**Orchestral instrument majors: six semesters for credit. String majors who are part time and registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)*

Additional Requirements

- 1) Promotional at the end of the first and second years (195, 295)
- 2) Pre-recital and recital in the third year (399); not required for Composition majors

MUSIC-IN-EDUCATION CONCENTRATION

New England Conservatory offers a Music-in-Education Concentration to prepare all its students for entry into the field of education, even as they pursue their degree requirements in any major. The program has three components: classroom study (including introductory courses), guided internships, and work in the new laboratory schools. Although this is not a teacher certification program, students may use courses and credits toward that certification; the Music-in-Education Department works closely with NEC's Extension School to enable College students to accrue certification credits even after they have completed their degrees. Students who successfully complete an MIE class are eligible for a Music-in-Education fellowship, which defrays \$500 in NEC tuition (for up to four semesters).

The Music-in-Education Concentration requires only one core course, one elective, and two semesters of a Guided Internship Sequence (see *Course Offerings*). Any student may take one Music-in-Education course each semester for zero credit (except for graduate core and elective offerings). Graduate students wishing to pursue the Concentration may register for undergraduate courses for zero credit.

Guided Internships extend over two semesters: the first provides theoretical orientation in a specific area of education; the second offers practical work in a closely supervised and related pedagogical experience. Guided Internships focus on six areas: Pedagogy of the Private Lesson; Classroom Music; Music in Interdisciplinary Settings; Coaching, Conducting and Rehearsing Performance Ensembles (including composing and arranging for school ensembles); Artist-in-Residence; and Arts Education Organizations. Internships provide valuable learning experiences at the Conservatory.

The MIE Concentration also accepts pedagogy courses offered in other departments, including some required of majors: Teaching History (MHST 537), Piano Pedagogy (PNO 451T /551T), String Pedagogy (STR 426T/562T), Teaching of Compositional Practice (THYG 551/552), and Vocal Pedagogy (VC 565/566).

COMMONWEALTH OF MASSACHUSETTS TEACHER CERTIFICATION PROGRAM

The Commonwealth of Massachusetts offers three levels of Teacher Certification:

Level 1: Provisional Certification: five-year, non-renewable, non-transferable; requires a bachelor's degree and passing grades on the Massachusetts Educator Certification Tests.

Level 2: Provisional Certification with Advanced Standing: five-year, non-renewable, transferable (to 40 states); requires a bachelor's degree, passing grades on the Massachusetts Educator Certification Tests, and completion of a Massachusetts-approved Teacher Certification program.

Level 3: Standard Certification: permanent, transferable; requires a Master's degree, passing grades on the Massachusetts Educator Certification Tests, and completion of a Massachusetts-approved Teacher Certification program (Standard level).

Students wishing to obtain Massachusetts Teacher Certification must complete the following requirements:

Level 1: All NEC students in the B.M. or M.M. programs are eligible for Level 1 Certification. They are advised to register for MIE 491 (Teacher Certification Modules) to prepare for the Massachusetts Educator Certification Tests.

Level 2: Students who wish to qualify for Provisional Certification with Advanced Standing must enroll in the NEC Teacher Certification Program and demonstrate academic work in the following areas:

1. Core Music-in-Education: achieved through completion of MIE 221, 222, and 532 (for descriptions, see *Course Offerings*); and
2. General classroom music: achieved through completion of MIE 243, or 247; and
3. Conducting: achieved through completion of MIE 261 or 263, or 267; and
4. Musical subjects: completion of MIE 245, 265, or 271; and
5. Current trends: MIE 341 or 351; and
6. Teaching experience: MIE 481 and/or 482.

Teaching Apprenticeship (Practicum) courses require an additional fee, covering the cost of on-site supervision (see *Tuition and Fees*).

Level 3: Standard Certification requires that students pass the Massachusetts Educator Certification Tests, receive Provisional with Advanced Standing Certification, and demonstrate academic work in:

1. Methodology: achieved through completion of MIE 525, 541, and 542 (for descriptions, see *Course Offerings*); and
2. Pedagogy: achieved through completion of MIE 551 or 552; and
3. Teaching experience: completion of MIE 681 and/or 682.

NEC offers courses through its Continuing Education Division (CED), so that its students may pursue either Provisional with Advanced Standing level or Standard Certification after graduation at reduced cost. Courses taken for CED credit apply to State Teacher Certification, but not to a Conservatory degree.



GRADUATE PROGRAMS OF STUDY

MASTER OF MUSIC

The Master of Music curriculum focuses on studio and ensemble work, supplemented by academic course requirements in musicology and theoretical studies, as well as electives. Additional study is provided through frequent masterclasses, guest artists, and repertoire classes.

Degree programs may be pursued in the following majors:

Bassoon	Oboe
Choral Conducting	Opera
Clarinet	Orchestral Conducting
Collaborative Piano	Organ
Composition	Percussion
Contemporary Improvisation	Piano
Double Bass	Saxophone
Euphonium	Theoretical Studies
Flute	Trombone
Guitar	Trumpet
Harp	Tuba
Historical Performance	Viola
Horn	Violin
Jazz Studies	Violoncello
Concentration in Performance	Vocal Pedagogy
Concentration in Composition	Vocal Performance
Music Education	Wind Ensemble Conducting
Musicology	

BRASS	CREDITS
Trumpet, Horn, Trombone, Euphonium, Tuba	
Studio	16
PRCBR 500	
Brass	2
PRCBR 540T (recommended for first year)	
Musicology	2
Theoretical Studies	2
Electives	14
Total credits	36

Additional Requirements

- 1) *Participation in ensemble for four semesters (ORCH 510)*
- 2) *Horn majors: participation in Horn Class for two semesters (PRCBR 520T); trombone majors: participation in Trombone Choir for two semesters (PRCBR 540). Students may earn one elective credit by participation in one semester of Horn or Trombone Choir registered as Chamber Music (CHM 520)*
- 3) *Promotional at the end of the first year (PRCBR 595)*
- 4) *Pre-recital and recital in second year*

CHORAL CONDUCTING	CREDITS
Studio	16
CHOR 500	
Conducting	12
CHOR 503-504, 567-568, 667-668	
Theoretical Studies	2
Musicology	2
Electives	4
Total credits	36

Additional Requirements

- 1) *Participation in NEC Chorus and/or Chamber Singers (CHOR 510 and/or 520) for four semesters*
- 2) *Advanced skills in sight-singing, harmonic dictation, solfège*
- 3) *Two years, or the equivalent, of German; one year of either French or Italian*
- 4) *Working knowledge of Latin*
- 5) *Recital in second year (CHOR 699)*

COLLABORATIVE PIANO	CREDITS
Studio 16	
ACMP 500	
Voice 4	
VC 563-564	
Collaborative Piano 12	
ACMP 507-508, 607-608	
8 credits from: 573-574, 575-576, 577-578, by advisement	
Musicology 2	
Theoretical Studies 2	
Total credits 36	
Additional Requirements	
1) <i>Promotional at the end of the first year (accompanying two vocal and two instrumental promotionals)</i> (ACMP 595)	
2) <i>Recital in the final semester (divided between vocal and instrumental sonata repertoire)</i> (ACMP 699)	

COMPOSITION	CREDITS
Studio 16	
CMP 500	
Composition 4	
CMP 555-556 (first year)	
Theoretical Studies 8	
Electives 8	
Total credits 36	
Additional Requirements	
1) <i>First-year review: presentation of work completed during the first year</i> (CMP 593)	
2) <i>If the first-year review is not passed, an additional review is required during the second year</i> (CMP 693)	

CONTEMPORARY IMPROVISATION	CREDITS
Studio 16	
CI 500	
Contemporary Improvisation 8	
CI 571-572, 671-672	
Musicology 2	
Theoretical Studies 2	
Electives 8	
Total credits 36	
Additional Requirements	
1) <i>Graduate Third Stream Ear Training</i> (CI 057-058) <i>required for students who fail the departmental aural exam given during orientation; passing the exam or this course is prerequisite to the second year of study</i>	
2) <i>Promotional at the end of the first year</i> (CI 595)	
3) <i>Recital in second year</i> (CI 699)	

GUITAR	CREDITS
Studio	16
STR 500	
Guitar	2
STR 583T-584T	
Musicology	2
Theoretical Studies	2
Chamber Music	2
CHM 520* or STR 540T	
Electives	12
Total credits	36

*Requires Guitar department permission

Additional Requirements

- 1) Promotional at the end of the first year (STR 595)
- 2) Recital in second year (STR 699)

HARP	CREDITS
Studio	16
WW 500	
Musicology	2
Theoretical Studies	2
Electives	16
Total credits	36

Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (WW 595)
- 3) Pre-recital and recital in second year (WW 699)

HISTORICAL PERFORMANCE	CREDITS
Studio	16
HP 500	
Musicology	2
Theoretical Studies	2
Electives	16
Total credits	36

Additional Requirements

- 1) Participation in ensemble for four semesters (HP 510)
- 2) Majors with vocal concentration: proficiency in French, German, and Italian diction; Diction (VC 563-564) recommended
- 3) Promotional at the end of the first year (HP 595)
- 4) Recital in second year (HP 699)

JAZZ STUDIES	CREDITS
Studio	16
JS 500 or assigned by department	
Jazz Studies	4
four credits from: JS 555T, 577, 578, 579T, 580T	
Musicology	2
Electives	14
Total credits	36

Additional Requirements

- 1) *Performance majors: participation in ensemble for four semesters (JS 510)*
- 2) *Promotional at the end of the first year (JS 595)*
- 3) *Jazz theory and ear training comprehensive exam*
- 4) *Performance majors: recital in second year (JS 699); composition majors: Portfolio (JS 697)*

MUSIC EDUCATION*	CREDITS
Music-in-Education Core Courses	6
MIE 511 (2 credits)	
MIE 521 (2 credits)	
MIE 522 (2 credits)	
Music-in-Education Research Courses	4
MIE 541 (2 credits)	
MIE 542 (2 credits)	
Music-in-Education Electives	12
12 credits from: MIE 525, 526, 528, 532, 543, 555, 563, 681, 682	
Studio/Concentration**	8
Musicology	2
Theoretical Studies	2
Musicology/Theoretical Studies	2
Total credits	36

*Before registering with their academic advisor, majors meet with their faculty advisor

** *Studio/Concentration: enrollment requires the approval of both the chair of Music Education and the chair of the performance department*

Additional Requirements

- 1) *Course work in Musicology and Theoretical Studies is contingent upon entrance exam results*
- 2) *Participation in ensemble by advisement of the Music Education department chair*

MUSICOLOGY*	CREDITS
Musicology	22
MHST 535-536 (first year)	
MHST 537 (first semester)	
MHST 580 (four semesters)	
MHST any 500-600 courses; 16 credits	
MHST 524, 527 require department chair's permission	
Theoretical Studies	4
Studio	4
Electives	6
Total credits	36

*As part of the admission requirements, students must take the Graduate Music History Comprehensive Exam. Students showing a deficiency in any area will be required to retake parts of the exam

Additional Requirements

- 1) Reading skills examination in at least one language (French, German, or Italian)
- 2) Evaluation of progress at the end of the first year
- 3) Portfolio of course papers (MHST 697)
- 4) Honors thesis (MHST 681-682) may substitute for two Musicology courses and the portfolio
- 5) Written/oral exam at end of the second year (MHST 693)

OPERA*	CREDITS
This major can be earned only as a second master's degree, and is normally completed in one year. Only M.M. Vocal Performance and M.M. Vocal Pedagogy majors at NEC who have completed two years of study and have been participating in the NEC Opera Studio/Theater program are eligible to apply for this second master's.	
Vocal Performance/Pedagogy	36
(see <i>Programs of Study</i>)	
Studio	8
VC 500	
Opera**	4
OPRA 510, 561-562, 565-566, 667-668, 571-572, 573-574, 673-674	
Electives	4
Total credits	52

*Students interested in pursuing a major in Opera are required, after consultation with the graduate academic advisor, to submit their proposed curriculum for approval to both the department chair and the Provost

**These courses will vary depending upon when and at what level students are accepted into the NEC Opera program, i.e. Opera Studio or Opera Theater

ORCHESTRAL CONDUCTING	CREDITS
Studio	16
ORCH 500	
Conducting	4
ORCH 503-504*	
Theoretical Studies	2
Musicology	2
Electives	12
Total credits	36

* Waived if outstanding proficiency is demonstrated

Additional Requirements

- 1) Attendance at NEC Orchestra rehearsals as specified by the department chair
- 2) Recital in second year (ORCH 699)

ORGAN	CREDITS
Studio	16
ORG 500	
Organ	12
Musicology	2
Theoretical Studies	2
Electives	4
Total credits	36

Additional Requirements

- 1) Promotional at the end of the first year (ORG 595)
- 2) Recital in second year (ORG 699) accompanied by program notes written by the student

PERCUSSION	CREDITS
Studio	16
PRCBR 500	
Percussion	9
PRCBR 525T-526T	
PRCBR 535T-536T, 537T-538T	
PRCBR 530T (1 academic year)	
PRCBR 560T (2 semesters; recommended for first year)	
Musicology	2
Theoretical Studies	2
Electives	7
Total credits	36

Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (PRCBR 595)
- 3) Pre-recital and recital in second year (PRCBR 699)

PIANO	CREDITS
Studio PNO 500	16
Piano Performance Seminar PNO 547T-548T	2
Collaborative Piano* ACMP 511T	0
Musicology	2
Theoretical Studies	2
Electives	14
includes 2 credits each from allied and collaborative piano skills**	
Total credits	36

*Students (including those in Intensive English) should register for ACMP 511T in the first semester; the grade IP will be recorded on the transcript until the 15-hour requirement is fulfilled

** Allied skills: lecture-demonstration, pedagogy, conducting, score reading, orchestration/arranging, organ, composition; collaborative piano skills: chamber music (any chamber music department course) and accompanying

Additional Requirements

- 1) Study and performance of works from the complete repertoire
- 2) Promotional at the end of the first year (PNO 595)
- 3) Pre-recital and recital in second year (PNO 699)

STRINGS	CREDITS
Violin, Viola, Violoncello, Double Bass	
Studio STR 500	16
Musicology	2
Theoretical Studies	2
Chamber Music*	3
double bass: CHM 520 or STR 130T	
violin, viola, and violoncello: CHM 520	
Electives	13
Total credits	36

*Recommended for the first three semesters

Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510); part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)
- 2) Promotional at the end of the first year (STR 595)
- 3) Pre-recital and recital in second year (STR 699)

THEORETICAL STUDIES**CREDITS**

Programs of study are designed in consultation with the Theoretical Studies department chair and may include requirements in addition to those stated below.

Studio*	16
THYG 500	
Theoretical Studies	16
THYG 553-554	
four credits from THYG 555, 556, 557	
electives (8 credits)	
Electives	4
Total credits	36

*Studio is required until the thesis is completed (see Beyond-Degree Studio)

Additional Requirements

Analytical Thesis (THYG 694), Compositional Thesis (THYG 695) or second Analytical Thesis (THYG 694), Portfolio (699), and refinement of Portfolio (as necessary) at the end of the second year if requested by department

VOCAL PEDAGOGY**CREDITS**

Studio	16
VC 500	
Voice	12
VC 563-564 and 565-566 (first year)	
4 credits from: VC 573-574, 575-576, 577-578	
Musicology	2
Theoretical Studies	2
Repertoire Class	2
Electives	2
Total credits	36

Additional Requirements

- 1) *Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)*
- 2) *Passing NEC master's language exams in French, German, and Italian; students may register for NEC undergraduate language courses (zero credit, non-degree, additional charge) to prepare for these exams (see Fees)*
- 4) *Lecture/Demonstration (VC 692) or Thesis (VC 693) in second year*

VOCAL PERFORMANCE

CREDITS

Studio	16
VC 500	
Musicology	2
Theoretical Studies	2
Repertoire Class	2
Electives*	14
Total credits	36

*Four credits of vocal coaching may be used toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate

Additional Requirements

- 1) Participation in ensemble for two semesters as assigned (CHOR 510 or OPRA 510)
- 2) One year of diction that covers French, German, and Italian strongly recommended
- 3) Passing NEC master's language exams in French, German, and Italian; students may register for NEC undergraduate language courses (zero credit, non-degree, additional charge) to prepare for these exams (see Fees)
- 4) Promotional at the end of the first year (VC 595)
- 5) Pre-recital and recital in second year (VC 699); recital program notes and/or translations by the student



JEFF THIEBAUTH

WIND ENSEMBLE CONDUCTING	CREDITS
Studio	16
WNDEN 500	
Conducting	16
WNDEN 501T-502T, 503-504, 567-568, 667-668	
Theoretical Studies	2
Musicology	2
Total credits	36

Additional Requirements

- 1) Undergraduate courses in solfège (zero credit, non-degree) may be required for students who fail the advanced sight-singing and harmonic dictation exam given during orientation
- 2) Attendance at all rehearsals and concerts of the NEC Wind Ensemble and other organizations as specified by the department chair
- 3) Comprehensive Exam (WNDEN 693)
- 4) Recital in second year (WNDEN 699)

WOODWINDS	CREDITS
Flute, Oboe, Clarinet, Bassoon, Saxophone*	
Studio	16
WW 500	
Musicology	2
Theoretical Studies	2
Electives	16
Total credits	36

*Saxophone majors only: up to 4 hours of applied study in the jazz area may be substituted after one semester and before the final semester of study with approval from the major teacher and the Jazz Studies department chair

Additional Requirements

- 1) Participation in ensemble for four semesters (ORCH 510)
- 2) Promotional at the end of the first year (WW 595)
- 3) Pre-recital and recital in second year (WW 699)

COMMONWEALTH OF MASSACHUSETTS TEACHER CERTIFICATION PROGRAM

See *Undergraduate Programs of Study*.

GRADUATE DIPLOMA

This program consists of two years of full-time study in composition, instrumental performance, or vocal performance. Programs may include repertoire coaching, ensemble, chamber music, and course work as related to the major. Audition standards are higher than those for the Master of Music program, though not as high as for the Artist Diploma. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent as certified by the Provost.

Students and their academic advisor design a four-semester program of study that is reviewed during registration periods. Students are encouraged to seek additional advice from their studio instructor and department chair.

Students who have graduated from NEC's master's degree program may petition to apply one year's work (12 credits maximum with grades of *B* or better) from the master's to the Graduate Diploma program. Students who have graduated from NEC's Graduate Diploma program and wish to enroll in NEC's master's degree program may petition to apply one year's work (16 credits maximum) from the Graduate Diploma to the master's program. Except in the case of Collaborative Piano, the second program may be completed in one year. If the petition is approved, the promotional is waived; for vocal performance majors the one-year ensemble requirement for the second program is also waived.

CREDITS

Studio	16
Electives* and chamber music	8
Total credits	24

** Admission to Theoretical Studies courses requires passing the Master's Music Theory Competency Examination (see Master's Examinations in History and Theory). Vocal Performance majors may apply four credits of vocal coaching toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate. Students in the Opera program pay a surcharge (see Fees).*

Additional Requirements

- 1) *Participation in ensemble is required for most majors (see Graduate Ensemble Participation)*
- 2) *Public promotional/half recital at the end of the first year (596) for contemporary improvisation, jazz, vocal, guitar, string, organ, and piano performance majors*
- 3) *Full recital at the end of the first year (598) for woodwind, harp, brass, and percussion performance majors.*
- 4) *First-year review for composition majors: presentation of work completed during the first year (CMP 593)*
- 5) *For all performance majors: full recital in second year (698)*
- 6) *For composition majors: Portfolio of compositions and public performance of at least one major work in second year (CMP 693)*

ARTIST DIPLOMA

The Artist Diploma is a unique Conservatory program, focused on developing both the artistry and professionalism of gifted young musicians. Except in unusual and compelling circumstances, the Artist Diploma is limited to areas of performance with substantial and significant solo repertoire. Candidates for Artist Diploma possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. They may have already embarked on solo performing careers, or may be on the brink of such careers. The two-year program they pursue here is tailored to their individual needs; working in close collaboration with studio faculty and advisors, Artist Diploma students focus on performance, deepening their artistry in close collaboration with master teachers. In addition, some will want to enhance their education through studies of music theory, languages, etc., while others will want to begin practical preparations for careers to which their talents have led.

In each case, the candidates have opportunities to reflect on their music, to enjoy the support of an educational environment, and to feel the freedom to create their music. The Artist Diploma provides full tuition remission, as well as the opportunity to perform in Jordan Hall each year. As part of their program responsibilities, these young artists play an active role in the musical life of the Conservatory during the required two years' residence, participating in institutional outreach and demonstrating the commitment of musical artistry.

DOCTOR OF MUSICAL ARTS

The Doctor of Musical Arts degree (D.M.A.), offered in composition, performance, music education, and theoretical studies, is a rigorous and selective program intended for musicians who combine the highest attainments in their major area with proven accomplishment in musicology and theoretical studies. A master's degree in music is a prerequisite for the D.M.A. program. Normally, the equivalent of five full-time semesters (8-10 credits per semester, not including recital and research credits) is needed to complete the D.M.A. degree; students must be full-time in their first year. Most students spend three or more years in the program. Additional information is available from the Chair of the Doctoral Committee or the Associate Dean for Advanced Studies.

Students' programs of study are designed in consultation with the Doctoral Committee or Dean. A minimum of 60 credits beyond master's study is required. Generally, students earn 30 credits in their major area: studio (16 credits), allied performance studies such as chamber music, vocal coaching, or conducting (2 credits), recitals and research projects (12 credits). Performers present three full-length recitals accompanied by extensive program notes (one of the recitals may be a lecture/recital), and complete a major writing project based on academic

research; composers present one recital of chamber music and a dissertation (large-scale original work with an analytical paper). An additional 30 credits are earned in academic subjects: doctoral seminars (12 credits) and electives from the graduate curriculum, including independent projects for extended credit (18 credits).

**COLLABORATIVE PIANO, COMPOSITION,
CONDUCTING, WORLD MUSIC,
SOLO PERFORMANCE**

	CREDITS
Studio	16
Allied Performance Studies	2
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives	18
Recitals	9
Research Projects	3
Total credits	<u>60</u>

Additional Requirements

- 1) *Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty*
- 2) *Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee*
- 3) *Conducting majors: attendance at large ensemble rehearsals (four semesters)*
- 4) *Qualifying examination, normally at the end of the second year of study; includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work*

THEORETICAL STUDIES	CREDITS
Degree Concentration	16
studio (16 credits)	
Doctoral Seminars	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives*	18
Lectures/Recitals	8
Dissertation	6
Total credits	60

*Musicology and Theoretical Studies courses are recommended

Additional Requirements

- 1) Proficiency in some area of performance or in composition is to be demonstrated, either in one of the required lecture/recitals, or in a specially approved setting
- 2) A written, publishable version of each lecture or lecture/recital is to be submitted for approval at the time of such events
- 3) Proficiency in at least one language besides English, pertinent to the major area of study, as determined by the Doctoral Committee
- 4) Qualifying examination, normally at the end of the second year of study, includes take-home written exam in musicology and theoretical studies, and an oral exam focusing on students' portfolios of doctoral work
- 5) In addition, at the oral exam the student will be expected to demonstrate experience and knowledge in at least one of the following domains: theory pedagogy; music technology (analytical, compositional, or pedagogical); global music; performance practice; acoustics; mathematics and statistics; history of ideas; aesthetics; or cognitive science



CHAMBER MUSIC AND ENSEMBLES

CHAMBER MUSIC

Chamber Music provides a mixture of coachings, masterclasses, and juried performances for students at New England Conservatory. Faculty coach some 50 student ensembles for 15 hours each semester. Opportunities for performance include the Keller Chamber Music Series, semiannual Gala Concerts in Jordan Hall, and masterclasses.

Horn Class

Horn Class provides horn players the opportunity to play solo and chamber repertoire. The solo literature is performed with piano accompaniment. Chamber repertoire includes original material and transcriptions. Performances include orchestral literature and audition repertoire.

Trombone Choir

Trombone Choir draws its repertoire from music written especially for the ensemble as well as from transcriptions. The choir performs throughout the year and at the annual concert at Symphony Hall for the Boston Symphony Orchestra Open House.

NEC Honors Ensembles

Each October, NEC selects a small number of exceptional ensembles through faculty-juried auditions to represent the NEC Honors Program. Ensembles usually include an Honors String Quartet, a Brass Quintet, a Woodwind Quintet, a Jazz Quintet, and a "Wildcard" group. Honors ensemble students enroll through Chamber Music, participate in Chamber Music Classes, study with faculty members, and give a recital in Jordan Hall.

ENSEMBLES

NEC Orchestras

Orchestral training has been an integral part of New England Conservatory's education since the 1880s. Under the direction of Richard Hoenich, the program features three full orchestras (including the NEC Honors Orchestra) and a chamber orchestra, regularly performing a range of classical and contemporary repertoire. Rehearsals focus on concert preparation, core-repertoire readings, and sectionals with Boston Symphony Orchestra musicians and other NEC faculty members. The orchestra also undertakes recording projects: in 1998 New World released a CD of its performance of music by Donald Martino. Orchestral players perform for such distinguished guest conductors as Stanislaw Skrowaczewski, Sir Simon Rattle, Seiji Ozawa, Michael Tilson Thomas, Gunther Schuller, and Sergiu Comissiona.

NEC Wind Ensemble

NEC Wind Ensemble offers students an opportunity to play literature from the Renaissance through the present day for wind, brass, and percussion. Each year a number of faculty and students appear as soloists in Wind Ensemble concerts. Besides playing four to five concerts a year in Jordan Hall, the Wind Ensemble performs at the Isabella Stewart Gardner Museum and in Boston-area schools. The ensemble has performed at numerous national music conferences. During the past two decades, the Wind Ensemble has commissioned and premiered new works by Pulitzer Prize composers Michael Colgrass, John Harbison, and Gunther Schuller, plus other distinguished composers such as Sir Michael Tippett, Daniel Pinkham, and William Thomas McKinley. Through performances and recordings, the Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

NEC Jordan Winds

NEC Jordan Winds performs woodwind, brass, and percussion repertoire from the Renaissance through the present day for octet to full wind ensemble. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall concerts. Jordan Winds also reads standard orchestral repertoire that serves to improve members' ensemble skills.

NEC Chorus

NEC Chorus offers students the opportunity to perform music from all periods of choral literature, extending beyond traditional Western masterpieces to the music of non-European cultures, from Native American chant to works from Asia and the Middle East. Each year the Chorus gives several concerts, performing *a cappella* as well as with orchestra. It has worked closely with such composers as Ligeti, Golijov, Cage, Colgrass, and Lutoslawski. Recently, members of the Chorus have appeared in two televised specials and Rounder Records CDs with Hankus Netsky and Theodore Bikel. Other recordings are available on the Neuma and Centaur labels.

NEC Chamber Singers

NEC Chamber Singers is a select ensemble that performs challenging works from all periods, both *a cappella* and with instruments. In the last seven years it has performed the works of many NEC faculty and student composers, including Malcolm Peyton, Pozzi Escot, Alan Fletcher, John Heiss, Robert Cogan, Lior Navok, and Lei Liang. It has also worked with Earl Kim, Toru Takemitsu, and Sir Michael Tippett. NEC Chamber Singers has given a concert tour of Taiwan and Japan, and members were participants in the 900th birthday celebrations for Hildegard von Bingen in Germany. It recorded important compositions by Hildegard on the Neuma label.

Opera

NEC offers a comprehensive opera training program that provides musical coaching of roles and scenes, instruction in acting, stage make-up, movement, and stage and audition techniques. Opera is open by audition to full-time graduate students, although on rare occasions an exceptionally gifted undergraduate is admitted. Auditions take place after matriculation. A maximum of two years participation in Opera is permitted for each degree/diploma program.

NEC Opera Theater produces two full-scale operas and a series of opera-scenes performances each year. In the recent past, the Opera Theater has produced Cavalli *L'Egisto*, Chabrier *L'Etoile*, Strauss *Die Fledermaus*, Mozart *Così fan tutte*, *The Magic Flute*, *The Marriage of Figaro*, Menotti *The Medium*, Prokofiev *La Duenna*, Verdi *Falstaff*, Puccini *Gianni Schicchi*, *La Bohème*, *Suor Angelica*, Britten *Albert Herring*, *A Midsummer Night's Dream*, Floyd *Susannah*, Stravinsky *The Rake's Progress*, Poulenc *Dialogues of the Carmelites*, Rossini *The Barber of Seville*, Bizet *Doctor Miracle*, Ibert *Angélique*, Rota *Italian Straw Hat*, Donizetti *Don Pasquale*, Chadwick *The Padrone*, and Weill *Threepenny Opera*.

NEC Opera Studio is a one-year program in which students study and perform opera scenes and serve as opera chorus in Opera Theater productions. Students who have completed one year in Opera Studio may audition for Opera Theater.

Jazz Ensembles

Small ensembles, coached by Improvisation/Jazz Studies department faculty, perform traditional and contemporary instrumental and vocal jazz repertoire. Ensembles are coached by faculty members George Russell, John McNeil, George Garzone, Cecil McBee, Jerry Bergonzi, Danilo Pérez, Allan Chase, Dominique Eade, and others. The ensembles perform two or more times a year.

NEC Jazz Orchestra performs classic and contemporary big band music. The band performs under the direction of noted guest artists. In the past these have included such prominent musicians as Maria Schneider, Sam Rivers, Muhai Richard Abrams, John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, and Randy Weston. The band has won critical acclaim for recordings as well as performances throughout the country. The band is open by audition to all NEC students.

Contemporary Improvisation Ensembles

Contemporary Improvisation ensembles are coached by department faculty and other area musicians. The Klezmer Conservatory Band—one of the department's earliest ensembles—has achieved world renown through its concert and television appearances and recordings. The Contemporary Improvisation Department offers three entirely different ensembles each semester, the majority of them stressing the importance of the ear and improvisation. Ensembles perform music of non-Western cultures and American music from early roots to the avant-garde. Most of the music is conceived aurally, making use of African, Asian, and long-term memory traditions.

Students are encouraged to record rehearsals and discuss solo contributions. The first-year undergraduate ensemble introduces students to techniques of improvisation and ensemble playing.

NEC Contemporary Ensemble

NEC Contemporary Ensemble presents several concerts annually at NEC and in Boston. Repertoire includes works by Stravinsky, Schoenberg, Ives, Berio, Carter, Ligeti, prominent local composers, NEC faculty, and students. Recent guest composers have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Lutoslawski, and Ligeti. The ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music, and WGBH-FM. No ensemble credit is earned for participation in Contemporary Ensemble; students may receive one chamber music credit if the instructor guarantees at least 15 hours of coaching during the semester.

NEC Bach Ensemble

NEC Bach Ensemble is a select group that performs Baroque works on modern instruments. The ensemble performs twice a year. Neither chamber music nor ensemble credit is given for participation in this ensemble.

Historical Performance Ensemble

Historical Performance Ensemble performs vocal and instrumental music through the Romantic period on historical instruments.

NEC Percussion Ensemble

NEC Percussion Ensemble performs twice a year in Jordan Hall and makes appearances throughout Boston. The repertoire has included premieres of works by Irwin Bazelon, Christopher Rouse, Tibor Puzsai, John Harbison, Stanley Leonard, James Hoffmann, Edward Cohen, and James Yannatos. Guest artists appear frequently with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists.

NEC Guitar Ensemble

NEC Guitar Ensemble studies basic ensemble practices, strives to improve sight-reading skills, and performs repertoire from the 14th century to the present day.

ENSEMBLE PARTICIPATION

Ensembles are a focus of NEC's musical life, and participation is required of all undergraduate and most graduate majors (see *Programs of Study*).

ENSEMBLE REQUIREMENTS

Undergraduate

Bachelor of Music requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance, Piano, Composition, Guitar, and Organ** majors are placed by audition in one or more choral groups. OPRA 510 (by audition) may substitute for CHOR 110. **Guitar** majors also are required to participate in Guitar ensemble for two semesters.
- 3) **Historical Performance** majors participate in Historical Performance Ensemble.
- 4) **Jazz Studies** performance majors are placed by audition in at least one small jazz ensemble.
- 5) **Contemporary Improvisation** majors participate in Contemporary Improvisation ensembles. Participation in jazz ensembles is by audition and as space permits.
- 6) **Music History and Theoretical Studies** majors participate in ensemble as determined by their applied area of study.



Undergraduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Jordan Winds. Students must participate in ensembles for six semesters. Students may participate in ensembles after fulfilling their diploma requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) The following majors are not required to participate in ensemble: **Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Organ, Piano, and Vocal Performance.**

Bachelor of Music and Undergraduate Diploma string majors who are full- or part-time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled (in which case students may register for zero credit, incurring no charge).

By registering for and participating in one or more ensembles, students earn a maximum of one credit each semester. Students may not drop or withdraw from ensemble without permission (see *Registration*).

Graduate

Master of Music and Graduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles for four semesters: NEC Orchestras, Wind Ensemble, Jordan Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance and Vocal Pedagogy** majors are placed by audition in ensemble. This two-semester requirement may be fulfilled by participation in Opera Theater, Opera Studio, or Chorus. Those who have fulfilled NEC master's degree ensemble requirements are excused from the ensemble requirement in the Graduate Diploma program.
- 3) **Choral Conducting** majors are placed by audition in chorus.
- 4) **Historical Performance** majors participate in Historical Performance Ensemble.
- 5) **Jazz Studies** performance majors participate in jazz ensembles. Jazz Studies composition majors are not required to participate in ensemble.
- 6) **Collaborative Piano, Contemporary Improvisation, Musicology, Organ, Piano, Composition, and Theoretical Studies** majors are not required to participate in ensemble.
- 7) **Music Education** majors participate in ensemble as determined by the Music Education department chair.

Master of Music and Graduate Diploma string majors who are full or part time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled.

Students registering for ensemble may not drop or withdraw from ensemble without permission (see *Registration*).

D.M.A. requirements

Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty.





COURSE OFFERINGS AND FACULTY BY DEPARTMENT

Most courses listed on the following pages are offered each academic year. For complete information as to courses offered in the current year, students should consult the schedule of course offerings available each semester in the Registrar's Office. Courses numbered 100 through 499 are undergraduate level; courses numbered 500 through 999 are graduate level. Course numbers followed by a T are taught to mixed classes of undergraduates and graduates. Undergraduate students may register for graduate-level courses with the instructor's permission.

BRASS AND PERCUSSION

F. Epstein, Chair; Barron, Bolter, Buda, Chapman, Davis, Hudgins, Katzen, Mackey, Menkis, Rife, Schlueter, Schmitz, Sebring, Sommerville, Wadenpfuhl, Yeo

Our Brass Department features the entire Boston Symphony Orchestra horn and tuba sections, two members of the trumpet, and two members of the trombone section. Our BSO faculty offer students a choice of instructors that few schools can equal. Our curriculum includes Horn Class, Trombone Choir, and a team-taught Brass Repertoire Class. The many Conservatory ensembles offer multi-layered educational opportunities. The BSO and many of the world's other leading orchestras and musicians perform nearby, offering enriched education to developing musicians.

The Percussion Department focuses on producing professional orchestral players. Our faculty consists of seasoned professionals, including members of the Boston Symphony Orchestra. Our department offers the best of facilities, including practice rooms equipped with the most up-to-date instruments. Our curriculum emphasizes private instruction and practice, and offers students a variety of experiences, including drum set, hand drumming, electronic percussion, innovative percussion repertoire classes, and an active percussion ensemble.

Studio (PRCBR 100, 500)

Classroom Instruction

PRCBR 120T — Horn Class

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Sebring, Sommerville

PRCBR 130T — Chamber Music for Percussionists

Participation in Percussion Ensemble (see Ensembles). (1 credit) F. Epstein

PRCBR 140 — Trombone Choir

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Bolter

PRCBR 325T — Drum Set Class

Drum set technique and performance for classical percussion majors. Covers drum set styles and prepares classical percussion majors for the demands of drum set performance. (1 credit) Buda

PRCBR 326T — Drum Set Class

Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. (1 credit)

PRCBR 340T — Brass Orchestral Repertoire Class

Weekly seminars provide comprehensive training in orchestral preparation and performance, repertoire, and pedagogy. Open by audition. (1 credit) Faculty/Katzen

PRCBR 360T — Percussion Orchestral Repertoire Class

Instruction in orchestral literature, including standard audition repertoire. Performances of such significant chamber works as *L'Histoire du soldat*, *Faade*, *La Cration du monde*, and *Kammermusik No. 1*. Each year concludes with a mock audition. Year-long course, students must register in the fall. (1 credit) Hudgins

PRCBR 435T — Hand Drumming

Introduction to disciplines and techniques of Latin American hand drumming and the basic functions of Latin percussion. (1 credit) Davis

PRCBR 436T — Hand Drumming

Continuation of PRCBR 435T. Prerequisite: PRCBR 435T. (1 credit)

PRCBR 437T — Electronic Percussion

Comprehensive, hands-on study of electronic percussion, technologies relevant to the professional percussionist, including MIDI, audio techniques, programming, and sequencing. Introduces basic music computer notation. Detailed study of percussion controllers, trigger interfaces, triggering from acoustic drums, and various applications of MIDI percussion systems in live performance, studio recording, programming, and composition. Year-long course; credit is earned after the second semester. (0 credit) Faculty

PRCBR 438T — Electronic Percussion

Continuation of PRCBR 437T. Prerequisite: PRCBR 437T. Year-long course. (1 credit)

PRCBR 520 — Horn Class

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Sebring, Sommerville

PRCBR 525T — Drum Set Class

Graduate offering of PRCBR 325T. (1 credit) Buda

PRCBR 526T — Drum Set Class

Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. (1 credit) Buda

PRCBR 530T — Chamber Music for Percussionists

Participation in Percussion Ensemble (see *Ensembles*). (1 credit) F. Epstein

PRCBR 535T — Hand Drumming

Graduate offering of PRCBR 435T. (1 credit) Davis

PRCBR 536T — Hand Drumming

Continuation of PRCBR 535T. Prerequisite PRCBR 535T. (1 credit) Davis

PRCBR 537T — Electronic Percussion

Graduate offering of PRCBR 437T. Year-long course. (0 credit) Faculty

PRCBR 538T — Electronic Percussion

Continuation of PRCBR 537T. Prerequisite: PRCBR 537T. Year-long course. (1 credit)

PRCBR 540 — Trombone Choir

See Chamber Music, under the heading Chamber Music and Ensembles, for a description. (0 credit) Bolter

PRCBR 540T — Brass Orchestral Repertoire Class

Graduate offering of PRCBR 340T. Open by audition. (1 credit) Faculty/Katzen

PRCBR 560T — Percussion Orchestral Repertoire Class

Graduate offering of PRCBR 360T. (1 credit) Hudgins

CHAMBER MUSIC

Vallecillo, Chair, Churchill, Co-chair; Bolter, Buswell, Chodos, Chuat, S. Drury, Dunham, Fisk, Gibbons, Heiss, Hodgkinson, Kim, Kitchen, Krimsier, Leisner, Ou, Palma, Radnofsky, Rosenblith, Schlueter, Sommerville, L. Stoltzman, R. Sullivan, Wells, Wrzesien, B. Zander, P. Zander

At NEC, Chamber Music provides students with opportunities to learn repertoire, practice under the direction of experienced coaches, and perform as part of small musical ensembles. Chamber Music offers a program of regularly scheduled master-classes to demonstrate the challenges of music making; attendance is required.

*Classroom Instruction***CHM 120 — Chamber Music**

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

CHM 271T — Piano Ensemble

Semester-long partnerships in four-hand and duo-piano repertoire. Instructor's permission required. (1 credit) Faculty

CHM 435T — Sonata and *Lieder* Repertoire

Study, preparation, and performance of sonata and *lieder* repertoire. Open by audition to string (except double bass), piano, wind, and voice majors. (2 credits) Vallecillo

CHM 436T — Sonata and *Lieder* Repertoire

Continuation of CHM 435T. Prerequisite: CHM 435T. (2 credits)

CHM 520 — Chamber Music

See *Chamber Music and Ensembles* for a description. (1 credit) Faculty

CHM 535T — Sonata and *Lieder* Repertoire

Graduate offering of CHM 435T. (2 credits) Vallecillo

CHM 536T — Sonata and *Lieder* Repertoire

Continuation of CHM 535T. Prerequisite: CHM 535T. (2 credits)

CHM 553 — Interpretation Class

Issues of interpretation: phrase structure, rhythm, articulation, tempo, and character; chamber music, conducting, teaching, and performance techniques; poetry recitation. (2 credits) B. Zander

CHM 554 — Interpretation Class

Continuation of CHM 553. Prerequisite: CHM 553. (2 credits)

CHM 571T — Piano Ensemble

Graduate offering of CHM 271T. (1 credit) Faculty

CHORAL CONDUCTING

Adams, Simpson, Co-Chairs

Studio (CHOR 500)

Classroom Instruction

CHOR 437T — Choral Conducting

Beat technique; repertoire for church choir, high school and college chorus; training of young voices in choral ensembles. (2 credits) Adams, Simpson

CHOR 438T — Choral Conducting

Continuation of CHOR 437T. Prerequisite: CHOR 437T. (2 credits)

CHOR 503 — Score Reading

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material includes Morris and Ferguson's *Preparatory Exercises in Score Reading*, as well as vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Adams

CHOR 504 — Score Reading

Continuation of CHOR 503. Prerequisite: CHOR 503. (2 credits)

CHOR 505T — Advanced Solfège

Extends sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser and Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

CHOR 506T — Advanced Solfège

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Course work includes individual performance projects, surveys of texts and pedagogies, and written proposals for solfège and ear-training curricula. Continuation of CHOR 505T. Prerequisite: CHOR 505T. (2 credits)

CHOR 537T — Choral Conducting

Graduate offering of CHOR 437T. (2 credits) Adams, Simpson

CHOR 538T — Choral Conducting

Continuation of CHOR 537T. Prerequisite: CHOR 537T. (2 credits)

CHOR 567 — Advanced Choral Conducting

Beat technique, repertoire for diverse choral ensembles, history of choral music, score analysis of 16th- through 20th-century repertoire, voice production, diction, rehearsal technique, and programming. Instructor's permission required. (2 credits) Adams, Simpson

CHOR 568 — Advanced Choral Conducting

Continuation of CHOR 567. Prerequisite: CHOR 567. (2 credits)

CHOR 667 — Advanced Choral Conducting

Continuation of CHOR 568. Prerequisite: CHOR 568. (2 credits)

CHOR 668 — Advanced Choral Conducting

Continuation of CHOR 667. Prerequisite: CHOR 667. (2 credits)

COLLABORATIVE PIANO

Vallecillo, Chair; Anderson, Decima, Hodgkinson, Iwama, Moriarty, P. Zander

Studio (ACMP 500)

Classroom Instruction

ACMP 303T — Introduction to Collaborative Skills

Pianists learn instrumental and vocal repertoire, as well as the essential skills of collaboration: ensemble performance, balance, and orchestral sound. (2 credits) Vallecillo

ACMP 304T — Introduction to Collaborative Skills

Continuation of ACMP 303T. Prerequisite: ACMP 303T. (2 credits)

ACMP 411T — Studio Accompaniment

Fifteen hours of Collaborative for studio. Co-requisite: ACMP 303T or ACMP 417T. (0 credit) Vallecillo

ACMP 417T — Advanced Collaborative Skills

Continuation of ACMP 304T. Placement by audition. (2 credits) Vallecillo

ACMP 418T — Operatic Literature for Collaborative Pianists

Continuation of ACMP 417T. (2 credits) Decima

ACMP 503T — Introduction to Collaborative Skills

Graduate offering of ACMP 303T. Collaborative Piano majors should register for ACMP 517T. (2 credits) Vallecillo

ACMP 504T — Introduction to Collaborative Skills

Continuation of ACMP 503T. Prerequisite: ACMP 503T. (2 credits)

ACMP 507 — Coaching in Sonata Repertoire

Instrumental partnerships. Collaborative Piano majors only. (1 credit) Vallecillo/Iwama/Decima

ACMP 508 — Coaching in Sonata Repertoire

Continuation of ACMP 507. Prerequisite: ACMP 507. (1 credit) Decima

ACMP 511T — Studio Accompaniment

Graduate offering of ACMP 411T. (0 credit) Vallecillo

ACMP 517T — Advanced Collaborative Skills

Continuation of ACMP 504T. Placement by audition. (2 credits) Vallecillo

ACMP 573 — The Art Song in America (for singers and pianists)

This class will focus on prominent American art song composers of the earlier 20th century, including Duke, Barber, Thomson, Chanler and Copland. Particular emphasis will also be given to modern composers, including the Minnesota, New York, and Boston composers. (2 credits) Anderson

ACMP 574 — The English Musical Renaissance: Elgar to Britten (for singers and pianists)

A survey of songs by Elgar, Delius, Buttersworth, Quilter, Finzi, Vaughn-Williams and Britten, with particular attention to the social and cultural circumstances which produced this Renaissance. Prerequisite: ACMP 573. (2 credits) Anderson

ACMP 575 — Vocal Literature, 1895-1905 (for singers and pianists)

A survey of songs written around 1900, featuring the works of Debussy and Ravel in France, of Mahler and Schoenberg in Germany, as well as vocal literature from the United States, British Isles, Spain, Italy and Russia. (2 credits) Iwama

ACMP 576 — Verlaine Settings in French *Mélodie* (for singers and pianists)

A survey of Verlaine and his musical circle, with emphasis on settings by Faure and Debussy. The class will examine how the poetry of Verlaine influenced turn of the century music, with special emphasis on ensemble and classic French diction. Required reading. Prerequisite: ACMP 575. (2 credits) Decima

ACMP 577 — Goethe Settings in German *Lieder* (for singers and pianists)

A musical survey of Goethe song settings, primarily by Schubert, Schumann and Wolf. Students will learn about ensemble, stylistic matters and German diction, as well as Schubert notational problems. Required reading on Goethe and the composers. (2 credits) Decima

ACMP 578 — The Songs of Robert and Clara Schumann and Johannes Brahms (for singers and pianists)

A comprehensive survey of the songs by these masters of the German *Lied*, as well as an exploration of lesser-known works by Clara Schumann. The class will study and perform selected songs in the context of a biographical study of the intertwined lives of these composers. Prerequisite: ACMP 577. (2 credits) Iwama

ACMP 607 — Coaching in Sonata Repertoire

Continuation of ACMP 508. Prerequisite: ACMP 508. (1 credit) Decima

ACMP 608 — Coaching in Sonata Repertoire

Continuation of ACMP 607. Prerequisite: ACMP 607. (1 credit) Decima

ACMP 901 — Doctoral Seminar in Coaching

Designed to establish the skills of vocal coaching: phrasing, diction, rhythmic security, and textual analysis. (1 credit) Iwama

ACMP 902 — Doctoral Seminar in Coaching

Continuation of ACMP 901. (1 credit)

COMPOSITION

Hyla, Peyton, Co-Chairs; Ceely, Cogan, DiDomenica, Dragstra, Fletcher, Gandolfi, Heiss, Lister, Maneri, Morgan

Studio (CMP 100, 500)***Classroom Instruction*****CMP 131 — Compositional Notation**

Development of notational exactness, precision, and professional quality. Computer use is encouraged after the development of hand-eye coordination in notational concepts. Study of editions and manuscripts. (2 credits) Lister

CMP 343 — Performance and Rehearsal Techniques for Composers

Addresses performance and rehearsal techniques for composers, including preparation, coaching, and conducting of student works; rehearsal techniques for chamber ensembles (such as tuning, balancing of vertical sonorities, adjusting dynamics, methods of clarifying texture, effective time management); composer-performer etiquette. The course also analyses 20th century scores representing a variety of styles and techniques (including compositions by Carter, Feldman, Wolpe, Ligeti, Stockhausen, Stravinsky, and Copland, as well as a selection of scores written during the last ten years). (2 credits) Palma

CMP 411T — 16th-Century Counterpoint

Analysis of Lassus's canons and two-voice motets; writing of compositions in that style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 102, 106. (3 credits) Davidson

CMP 412T — 16th-Century Counterpoint

Analysis and composition of motets and mass movements for three or four voices. Readings from Zarlino. Continuation of CMP 411T. Prerequisite: CMP 411T. (3 credits)

CMP 418T — Composition for Non-Majors

Introductory course in composition. Students will learn practical fundamentals of music composition: notation, instrumentation, and orchestration, as well as today's principal compositional techniques. (2 credits) Gandolfi

CMP 443T — Instrumentation and Orchestration

Demonstration of instrument categories and writing for individual instruments. Text: Samuel Adler's *Orchestration*. Instructor's permission required for non-majors. (2 credits) Hyla

CMP 444T — Instrumentation and Orchestration

Intensive study of selected scores; composition of a short piece for large chamber orchestra; preparation of scores and parts for in-class performances. Continuation of CMP 443T. Prerequisite: CMP 443T. (2 credits) Hyla

CMP 453T — Introduction to Sound Synthesis

Compositional procedures associated with electronic sound synthesis, including notation, live electronic music, tape with performers, analog sound generation, stereo and quadraphonic performance. Instructor's permission required for non-majors. (2 credits) Morgan

CMP 454T — Introduction to Sound Synthesis

Introduces digital sound modules. Final project: taped composition for performance. Continuation of CMP 453T. Prerequisite: CMP 453T. (2 credits) Morgan

CMP 490 — Senior Review

See Undergraduate Composition program of study. (0 credit)

CMP 515 — Tonal Composition: 19th Century

The study of tonality in Western classical music through analysis and writing of binary, ternary, sonata-allegro, rondo, and variation forms based on models from the Baroque, Classical, and early Romantic periods. (2 credits) Peyton

CMP 516 — Tonal Composition: 19th Century

Continuation of CMP 515. Prerequisite: CMP 515. (2 credits)

CMP 517 — Tonal Composition: Early 20th Century

The study of "tonality" in modern times: the return to modality, the use of hybrid and compound scale, the principle of displacement and cross-relations. Compositions in the style of Debussy, Stravinsky, Bartók, and other 20th-century masters. (2 credits) Peyton

CMP 518 — Tonal Composition: Early 20th Century

Explores the styles of Prokofiev, Hindemith, Ives, Copland, Carter, Ligeti, Gubaidulina. Dictation and ear training. Composition of several short pieces in differing styles. Continuation of CMP 517. Prerequisite: CMP 517. (2 credits)

CMP 518T — Composition for Non-Majors

Graduate offering of CMP 418T. (2 credits) Gandolfi

CMP 543T — Instrumentation and Orchestration

Graduate offering of CMP 443T. Instructor's permission required for non-majors. (2 credits) Hyla

CMP 544T — Instrumentation and Orchestration

Continuation of CMP 543T. Prerequisite: CMP 543T. (2 credits)

CMP 553T — Introduction to Sound Synthesis

Graduate offering of CMP 453T. Instructor's permission required for non-majors. (2 credits) Morgan

CMP 554T — Introduction to Sound Synthesis

Continuation of CMP 553T. Prerequisite: CMP 553T. (2 credits)

CMP 555 — Graduate Composition Seminar

Addresses topics important to composers. Instructor's permission required for non-majors. (2 credits) Gandolfi

CMP 556 — Graduate Composition Seminar

Continuation of CMP 555. Instructor's permission required for non-majors. (2 credits) Heiss

CMP 567 — History and Methods of Film Music Composition

Analysis and emulation of music in documentary, industrial, animated, and narrative film. Discussion of SMPTE time code, MIDI, and wild tracks techniques. Compositional assignments fit music to a variety of images. (2 credits) Faculty

CMP 568 — History and Methods of Film Music Composition

Continuation of CMP 567. Prerequisite CMP 567. (2 credits)

CMP 593 — First-Year Graduate Review

See Composition program of study. (0 credit)

CMP 655 — Graduate Composition Seminar

Addresses topics important to composers. Prerequisite: CMP 555. (2 credits) Faculty

CMP 656 — Graduate Composition Seminar

Continuation of CMP 655. Prerequisite: CMP 556. (2 credits) Gandolfi

CONTEMPORARY IMPROVISATION

Blake, Chair; Bertocini, Bley, Chase, Eade, Harlan, Hazilla, Netsky, Pérez, Rabson, Rogers, Row, Sandvik

Contemporary Improvisation provides students with the opportunity to synthesize such diverse musical traditions as jazz, contemporary classical, and ethnic through improvisation, performance, and composition.

Undergraduate courses are listed under **Improvisation**.

Students are expected to bring cassette recorders to all Contemporary Improvisation courses.

Studio (CI 500 or as assigned by department)

Classroom Instruction**CI 057 — Graduate Third Stream Ear Training**

Students develop aural skills by memorizing melodies from recordings without the aid of instrument or notation. Students memorize melodies, first singing, then playing them to learn recognition of intervals, chords, and chord progressions.

Recognition drills and transcription of chord progressions required; students keep logs of practice sessions, take mid-terms and final exams on interval and chord recognition. (0 credit) Sandvik, Blake

CI 058 — Graduate Third Stream Ear Training

Continuation of CI 057. Prerequisite: CI 057. (0 credit) Sandvik

CI 517T — Development of Long-Term Melodic Memory

Aural training through memorization of melodies and bass lines from diverse musical styles, including African-American, Greek, and Spanish. Designed to develop interval recognition and understanding of harmonic implications. (2 credits) Sandvik, Blake

CI 518T — Development of Long-Term Melodic Memory

Continuation of CI 517T. Prerequisite: CI 517T. (2 credits) Sandvik, Blake

CI 543T — Aural Training and Improvisation after Schoenberg

Introduces an atonal approach to improvisation, based on knowledge of both melodic excerpts from compositions by Arnold Schoenberg and Anton Webern, and some basic atonal theory. Students memorize a series of short motives from pieces by Schoenberg and Webern from cassette tape without aid of instrument or notation. Students sing, then play, each motive, then work on improvisational performance. The class will suggest strategies for extending the motive through various transformations and perform aural analyses of these motives, using readings from Rahn's *Basic Atonal Theory*. Students improve recognition of intervals and trichords through progressive drills. (2 credits) Sandvik

CI 551T — Issues and Trends in American Music

Through presentations from many voices within and outside the conservatory, readings and group discussions, the class will explore the dimensions of American music, learn something about various streams of musical activity in America, attempt to understand what is "American" about American music, consider the impact of regional and ethnic musical subcultures and "world music," grapple with the potential impact of technology, and consider today's trends as indicators of the future. (2 credits) Row

CI 561T — Eastern European Jewish Music Traditions

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky

CI 564T — Film Noir

Introduces such post-World War II themes as victimization and character. Attention is given to film music; students create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake

CI 571 — Third Stream Methodology

Projects relevant to contemporary improvisation. (2 credits) Blake

CI 572 — Third Stream Methodology

Continuation of CI 571. Prerequisite: CI 571. (2 credits) Netsky

CI 577T — Introduction to Indian Modal Improvisation

A course designed to offer beginning instruction in Indian musical performance to western musicians on western instruments. Special attention is given to the basics of improvisational procedures, centered on the study of composed and improvised forms in the context of two simple *ragas* and *talas*. (2 credits) Row

CI 578T — Advanced Indian Modal Improvisation

A course designed to offer advanced instruction in Indian musical performance to western musicians on western instruments. *Alap* and *gat* forms are studied in the context of several complex *ragas* and *talas*. Special attention is given to the rendering of Indian melodic ornamentation on western instruments. Continuation of CI 577T. Prerequisite: CI 577T. (2 credits) Row

CI 582T — Music of Billie Holiday

Historical survey of Billie Holiday's career. Memorization and performance of pieces from her repertoire. (2 credits) Blake

CI 583T — Development of Long-Term Harmonic Memory

Study of 20th-century music with emphasis on advanced ear training, recognition of vertical structures up to thirteenth chords, swing and *be-bop* phrasing and improvisation, as well as advanced transcription skills. Non-majors only. (2 credits) Netsky

CI 584T — Development of Long-Term Harmonic Memory

Continuation of CI 583T. Prerequisite: CI 583T. (2 credits) Blake

CI 585T — Development of Personal Style

Exploration of model composition in various styles of composed and improvised music. (2 credits) Blake

CI 586T — Development of Personal Style

Directed study of musicians' styles that are relevant to students in the class. Prerequisite: CI 585T. (2 credits) Netsky

CI 587T — Seminar in Musicianship

Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of musical experiences. Provides insights into concert preparation, career strategies, and development of repertoires. (2 credits) Blake

CI 588T — Seminar in Musicianship

Continuation of CI 587T. Prerequisite: CI 587T. (2 credits) Blake

CI 671 — Third Stream Methodology

Continuation of CI 572. Prerequisite: CI 572. (2 credits) Blake

CI 672 — Third Stream Methodology

Continuation of CI 671. Prerequisite: CI 671. (2 credits) Netsky and Faculty

HISTORICAL PERFORMANCE

Gibbons, Chair; Abreu, Krueger, Porter, Tyson

Studio (HP 100, 500)***Classroom Instruction*****HP 413T — Elementary Thoroughbass**

Introduction to the art of continuo playing. Systematic instruction in figured bass along with discussions of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. (1 credit) Porter

HP 414T — Elementary Thoroughbass

Continuation of HP 413T. Prerequisite: HP 413T. (1 credit)

HP 423T — Harpsichord Literature for Pianists

Survey of harpsichord literature from the 16th to mid-18th centuries. Special attention is given to works adaptable to the piano, and to finding appropriate pianistic solutions to adaptation. Visits to the Boston Museum of Fine Arts instrument collection acquaint pianists with the sounds and actions of antique harpsichords. Recordings supplement demonstrations and student performances. (2 credits) Gibbons

HP 447T — Issues in Historical Performance

Designed to help students understand different and often conflicting approaches to music of the past. Through the study of recordings made by Stravinsky, Bartók, Rachmaninoff, and others, the course surveys the role of composer as performer and progresses to the role of performer as composer in the modern Baroque style. Selected readings from influential works on performance practice. Parallels are drawn between fashions in musical performance and those in contemporary composition and other arts. (2 credits) Gibbons

HP 448T — Issues in Historical Performance

Continuation of HP 447T. Prerequisite: HP 447T or instructor's permission. (2 credits)

HP 463T — Classical Era Chamber Music Performance

Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of, and techniques for, original instruments are examined; acoustical, social, and philosophical aspects are discussed. Nineteenth- and 20th-century attitudes and approaches to the Classical style are surveyed in writings and recordings. (2 credits) Gibbons

HP 464T — Classical Era Chamber Music Performance

Continuation of HP 463T. Prerequisite: HP 463T. (2 credits)

HP 481T — Keyboard Instruments and Repertoire: Bach to Beethoven

Examines standard keyboard repertoire composed for harpsichord and fortepiano. Using modern piano, harpsichord, and fortepiano, the performance history of various works is explored. (2 credits) Gibbons

HP 482T — Keyboard Instruments and Repertoire: Bach to Beethoven

Continuation of HP 481T. Prerequisite: HP 481T. (2 credits)

HP 513T — Elementary Thoroughbass

Graduate offering of HP 413T. Open to all keyboard majors. (1 credit) Porter

HP 514T — Elementary Thoroughbass

Continuation of HP 513T. Prerequisite: HP 513T. (1 credit)

HP 523T — Harpsichord Literature for Pianists

Graduate offering of HP 423T. (2 credits) Gibbons

HP 547T — Issues in Historical Performance

Graduate offering of HP 447T. (2 credits) Gibbons

HP 548T — Issues in Historical Performance

Continuation of HP 547T. Prerequisite: HP 547T or instructor's permission. (2 credits) Gibbons

HP 563T — Classical Era Chamber Music Performance

Graduate offering of HP 463T. (2 credits) Gibbons

HP 564T — Classical Era Chamber Music Performance

Continuation of HP 563T. Prerequisite: HP 563T. (2 credits)

HP 577 — Baroque Music Performance

Performance of Baroque music on modern orchestral instruments. Limited to string players, two flutists, two oboists, two bassoonists, three keyboard players. Vocalists must obtain instructor's permission. (2 credits) Gibbons

HP 578 — Baroque Music Performance

Continuation of HP 577. Although HP 577 is not a prerequisite, students enrolled in HP 577 have priority for HP 578. (2 credits)

HP 581T — Keyboard Instruments and Repertoire: Bach to Beethoven

Graduate offering of HP 481T. (2 credits) Gibbons

HP 582T — Keyboard Instruments and Repertoire: Bach to Beethoven

Continuation of HP 581T. Prerequisite: HP 581T. (2 credits)

HP 677 — Baroque Music Performance

Continuation of HP 578. Prerequisite: HP 577. (2 credits)

HP 678 — Baroque Music Performance

Continuation of HP 677. Although HP 677 is not a prerequisite for HP 678, students enrolled in HP 677 have priority in registration for HP 678. Prerequisite: HP 578. (2 credits)

IMPROVISATION

Chase, Chair; Abercrombie, Atkins, Banacos, Bergonzi, Bertoncini, Blake, Bley, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Davis, Eade, Garzone, Harada, Hazilla, Hersch, Lockwood, Longstreth, Maneri, McBee, McNeil, Moses, Netsky, Pérez, Radnofsky, Roos, Russell, Samuels, Sandvik, Schwendener, Zocher

The undergraduate Improvisation Department encompasses two areas of study: Jazz Studies and Contemporary Improvisation. Jazz Studies focuses on African-American traditions; Contemporary Improvisation provides students with the opportunity to synthesize such diverse traditions as jazz, contemporary classical, and ethnic music through improvisation, performance, and composition, with an emphasis on developing aural traditions.

Graduate courses are listed under the Contemporary Improvisation and Jazz Studies departments.

Students are expected to bring cassette recorders to courses marked with an asterisk ().*

Studio (IMPRV 100 or as assigned by the department)

Classroom Instruction**IMPRV 181T — Development of Long-Term Melodic Memory***

Students develop aural skills by memorizing melodies from recordings without the aid of instrument or notation. Students memorize melodies, first singing, then playing them, then working on them in improvisational performances. Students improve their recognition of intervals through a series of progressive drills; they also keep logs of practice sessions, and take a final exam on interval recognition. (2 credits) Sandvik

IMPRV 182T — Development of Long-Term Melodic Memory*

Continuation of IMPRV 181T. Prerequisite: IMPRV 181T. (2 credits) Blake, Sandvik

IMPRV 263 — Introduction to Jazz Theory and Ear Training

Fundamentals of melodic transcription and modal improvisation. Required of students with deficiencies in jazz theory and ear training as determined by placement exam. (1 credit) Netsky

IMPRV 264 — Introduction to Jazz Theory and Ear Training

Basic harmonic transcription and improvisation. Prerequisite: IMPRV 263. (1 credit) Netsky

IMPRV 283T — Development of Long-Term Harmonic Memory*

Study of 20th-century music with emphasis on advanced ear training. Students will analyze advanced harmonic transcription, chord identification, and improvisation in swing and bebop styles. (2 credits) Netsky

IMPRV 284T — Development of Long-Term Harmonic Memory*

Continuation of IMPRV 283T. Prerequisite: IMPRV 283T. (2 credits) Blake

IMPRV 368 — Jazz Repertoire

Advanced study, memorization, and performance of standard jazz repertoire. Prerequisite: IMPRV 264 or placement exam. (2 credits) McNeil

IMPRV 378 — Jazz Theory

Study and aural recognition of jazz vocabulary, including chord progressions, tune and solo construction, and appropriate use of all chord/scale types. Instructor's permission required for non-majors. Prerequisite: IMPRV 283T, 483T, or placement exam. (2 credits) McNeil

IMPRV 385T — Development of Personal Style*

Directed study of musicians' styles that are relevant to students in the class. Prerequisite: IMPRV 385T. (2 credits) Netsky

IMPRV 386T — Development of Personal Style*

Exploration of model composition in various styles of composed and improvised music. (2 credits) Blake

IMPRV 425T — Development of Rhythmic Skills

Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources. (1 credit) Cain

IMPRV 443T — Aural Training and Improvisation after Schoenberg

Introduces an atonal approach to improvisation, based on knowledge of both melodic excerpts from compositions by Arnold Schoenberg and Anton Webern, and some basic atonal theory. Students memorize a series of short motives from pieces by Schoenberg and Webern from cassette tape without aid of instrument or notation. Students sing, then play, each motive, then work on improvisational performance. The class will suggest strategies for extending the motive through various transformations and perform aural analyses of these motives, using readings from Rahn's *Basic Atonal Theory*. Students improve recognition of intervals and trichords through progressive drills. (2 credits) Sandvik

IMPRV 451T — Issues and Trends in American Music

Lectures and discussions addressing issues in the sociology, politics, economics, psychology, and philosophy of music. Students respond to issues and questions that form the course framework. (2 credits) Row

IMPRV 455T — Lydian Chromatic Concepts

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. Prerequisite: IMPRV 378. (2 credits) Russell

IMPRV 456T — Lydian Chromatic Concepts

Continuation of IMPRV 455T. Prerequisite: IMPRV 455T. (2 credits)

IMPRV 461T — Yiddish Music Performance Styles

Introduction to various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Netsky

IMPRV 464T — Film Noir

Introduction to post-World War II themes of commonality such as victimization and character study. Attention is given to film music; students are encouraged to create their own music based on plot, theme, and character. Film viewing required outside of class. Films: *Spiral Staircase*, *Shadow of a Doubt*, *Le Boucher*, *Laura*, *Strangers on a Train*, *Vertigo*. (2 credits) Blake

IMPRV 473T — Arranging I

Orchestration, instrumentation, and analysis of works from the jazz repertoire. Prerequisite: IMPRV 378. (2 credits) Longstreth

IMPRV 474T — Arranging

Continuation of IMPRV 473T. Prerequisite: IMPRV 473T. (2 credits)

IMPRV 477T — Indian Modal Improvisation*

Introduction to basic melodic and rhythmic concepts of North Indian classical music through performance and listening. Exploration of *ragas* through performance with Western instruments and voice. Focus on melodic grammar and mood (*rasa*) of each *raga*. Experimentation with different forms of Indian improvisation both in free rhythm and Indian rhythmic cycles. (2 credits) Faculty

IMPRV 478T — Advanced Indian Modal Improvisation

Focuses on advanced improvisational techniques in additional *ragas* (melodic modes) and *talas* (rhythmic cycles). Special attention is given to the rendering of the characteristic idiosyncrasies of Indian melodic ornamentation on Western instruments and voice. Continuation of IMPRV 477T. Prerequisite: IMPRV 477T. (2 credits) Row

IMPRV 479T — Jazz Styles: Improvisation

Selected topics in the history of jazz improvisation are studied through listening, transcription, and analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. Prerequisite: IMPRV 378. (2 credits) Chase

IMPRV 480T — Jazz Styles: Composition

Study of the styles of selected composers through listening, transcription, and analysis of jazz compositions, and composition of pieces in the style of historic composers including Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. Prerequisite: IMPRV 378 (2 credits) Chase

IMPRV 482T — Music of Billie Holiday

Historical survey of Billie Holiday's career. Memorization and performance of pieces from her repertoire. (2 credits) Blake

IMPRV 483T — Jazz Ear Training

Study of direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. Examination of the use of upper structure triads in improvisation and sight-singing; transcription of solos from records. Prerequisite: IMPRV 264 or by placement exam. (2 credits)

Garzone

IMPRV 487T — Seminar in Musicianship

Focuses on developing and expanding students' musical personalities through advanced ear training and the integration of previous musical experiences. Provides insights into concert preparation, career strategies, and development of students' repertoires. (2 credits) **Blake**

IMPRV 488T — Seminar in Musicianship

Continuation of IMPRV 487T. Prerequisite: IMPRV 487T. (2 credits) **Blake**

INTERDISCIPLINARY STUDIES

Classroom Instruction

INT 333 — Career Skills

Combines lectures by music business professionals with hands-on projects. Topics include public relations materials, demo tapes, press photos, freelancing, management, performance anxiety, and practice techniques. Students produce their own press packets: resumes, repertoire lists, bios, and letterhead. (1 credit) **Beeching, R. Sullivan**

INT 334 — Career Skills

Topics covered include press relations, concert presentation skills, interviewing, private studio teaching; study abroad grants and tax issues for U.S. students; practical training and legal issues for international students. Students perform community concerts off campus, write cover letters and press releases, conduct alumni interviews, and complete their own career-related research projects. With the instructor's permission, students may substitute Arts Administration Internships (INT 440) for this class. Prerequisite: INT 333. (1 credit)

INT 429T — Introduction to Music and Technology I

This course introduces the basic tools of current music technology. Emphasis is on first-hand experience across the range of technologies. At the same time, the core ideas of these technologies will be explored, explained, and discussed. The course is project-driven, with smaller weekly projects and larger semester-long projects. Focuses on computers, synthesizers, and notation software, and on the integration of these components, using *Finale*. (2 credits) **Burdick**

INT 430T — Introduction to Music and Technology II

Continuation of INT 429T. Prerequisite: INT 429T. Focuses on recording, sampling, sequencing software, and on the integration of all three of these components, using *Vision*. (2 credits) **Burdick**

INT 440T — Arts Administration Internships

Practical work experience in Boston-area arts organizations: recording studios, symphony orchestras, opera companies, artist management firms, arts councils, and public radio stations. With the instructor's permission, students may substitute this course for the second semester of Career Skills (INT 334). (1 credit) **Beeching**

INT 450 — Independent Study

See Independent Study, under Academic Regulations and Information, for description. (1-3 credits)

INT 460 — Cross-Registration: Northeastern University

See Cross-Registration, under Academic Regulations and Information, for description. (2-3 credits)

INT 470 — Cross-Registration: Simmons College

See Cross-Registration, under Academic Regulations and Information, for description. (3-4 credits)

INT 480 — Cross-Registration: Tufts University

See Cross-Registration, under Academic Regulations and Information, for description. (2-4 credits)

INT 513/514T — Intensive English I**INT 515/516T — Intensive English II**

Practice in vocabulary, grammar, reading, and listening comprehension; preparation for the TOEFL. (4 non-degree credits each semester) Kambouris

INT 529T — Introduction to Music in Technology I

For description, see INT 429T. (2 credits) Burdick

INT 530T — Introduction to Music in Technology II

Continuation of INT 529T. Prerequisite: INT 529T. For description, see INT 430T.

INT 537T — English as a Second Language I

Speaking and writing practice, reading and listening comprehension, vocabulary development; selected grammar and usage exercises. Placement by exam. (0 credit) Chandler, Kambouris

INT 538T — English as a Second Language I

Reading and listening comprehension; American history, culture and politics; development of study skills such as note-taking, outlining, and skimming. Prerequisite: INT 537T or placement by exam. (0 credit)

INT 540T — Arts Administration Internships

Graduate offering of INT 440T. (1 credit) Beeching

INT 550 — Independent Study

See Independent Study, under Academic Regulations and Information, for description. (1-2 credits)

INT 560 — Cross-Registration: Northeastern University

See Cross-Registration, under Academic Regulations and Information, for description. (2-3 credits)

INT 580 — Cross-Registration: Tufts University

Limited to graduate-level music courses. See Cross-Registration, under Academic Regulations and Information, for description. (2-3 credits)

INT 637T — English as a Second Language II

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: INT 538T or placement by exam. (0 credit) Chandler

INT 638T — English as a Second Language II

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of INT 637T. (0 credit)

INT 647T — Critical Reading and Writing

Reading, summary, and analysis of a variety of literary forms: sermons, poems, diaries, letters, speeches, journalist reports, interviews, editorials, short essays, and scholarly articles. Study of correct documentation; writing thesis statements; learning to structure arguments. Prerequisite: INT 638T or placement exam. (0 credit) Chandler

INT 648T — Reading Seminar

Continuation of INT 647T. Prerequisite: INT 647T. (0 credit)

INT 820, 840 — Beyond-Degree Studio

See Beyond-Degree Studio, under Academic Regulations and Information, for description. (0 credit)

INT 980 — D.M.A. Research Project

Prerequisites: MHST 901, 902; THYG 901, 902. (1-3 credits)

INT 990 — D.M.A. Recital

See Doctor of Musical Arts program of study.

JAZZ STUDIES

Chase, Chair; Abercrombie, Atkins, Banacos, Bergonzi, Bertoncini, Blake, Bley, Brookmeyer, Buda, Cain, Carlberg, Chaffee, Davis, Eade, Garzone, Harada, Hazilla, Hersch, Lockwood, Longstreth, Maneri, McBee, McNeil, Moses, Netsky, Pérez, Radnofsky, Roos, Russell, Samuels, Sandvik, Schwendener, Zocher

Undergraduate courses are listed under the **Improvisation** department.

*Studio (JS 500)**Classroom Instruction***JS 525T — Development of Rhythmic Skills**

Graduate offering of IMPRV 425T. (2 credits) Cain

JS 555T — Lydian Chromatic Concepts

Introduction to the theoretical concepts formulated by George Russell. Analysis of jazz and non-jazz compositions. (2 credits) Russell

JS 556T — Lydian Chromatic Concepts

Continuation of JS 555T. Prerequisite: either JS 555T. (2 credits) Russell

JS 573T — Arranging

Orchestration, instrumentation, and analysis of works from the jazz repertoire. (2 credits) Longstreth

JS 574T — Arranging

Continuation of JS 573T. Prerequisite: JS 573T. (2 credits)

JS 577 — Introduction to Advanced Jazz Theory

Introduces material that bridges the gap between classical harmonic nomenclature and modern jazz harmonic symbology. (2 credits) Russell

JS 579T — Jazz Styles: Improvisation

Selected topics in the history of jazz improvisation are studied through listening, transcription, analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. (2 credits) Chase

JS 580T — Jazz Styles: Composition

Studies selected composers' styles through listening, transcription and analysis of jazz compositions, and composition of pieces in the style of such historic composers as Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. (2 credits) Chase

JS 583T — Jazz Ear Training

Studies the direction, function, and purpose of melodic line. Identification of tensions in chord changes and construction of melodies involving these tensions. The use of upper structure triads in improvisation and sight-singing; transcription of solos from records. (2 credits) Garzone

LIBERAL ARTS

McPherson, Chair; Breese, Chandler, Coré, Desjardins, Joshel, Kambouris, Keppel, Klein, LaBron, Lepson, Reutlinger, Squire

The Liberal Arts department offerings, structured around freshman seminar courses, provide cultural, social, intellectual, and political contexts for music, as well as opportunities to study major academic disciplines. The curriculum offers a broad range of courses in languages, literature, history, cultural studies, art, and the sciences, as well as interdisciplinary classes. The Liberal Arts program ensures that students attain college-level proficiency in the essential skills of critical reading, writing, and analysis.

The Writing Center, located in the Liberal Arts Department, offers free individual consultations to all members of the NEC community. In sessions of fifty minutes, students or staff may discuss and work on any writing task, whether course- or career-related, at any stage of the writing process. The Writing Center is open ten hours each week for both scheduled or drop-in tutorials. Other session times are available by appointment.

Graduate Intensive English and English as a Second Language courses are listed as *Interdisciplinary Studies*; please see the *International Student Handbook* for further information.

First-Year Core Curriculum**LARTS 111 — Freshman Writing**

Instruction in writing, critical reading, academic conventions, computer and research skills. (2 credits) LaBron, Keppel

LARTS 221 — Freshman Seminar I

Fall Seminars focus on a topic and major texts. There is an emphasis on developing academic skills, including critical reading, keeping portfolios, speaking, and debating. Courses include: *The Comic Imagination*, *Opera Stories*, *How Do You Know*, *The Buddha*, *Human Endurance*, *Love Stories*, *The Making of Identity*, and *Human Nature*. Co-requisite LARTS 111. (2 credits) Faculty

LARTS 222 — Freshman Seminar II

Spring Seminars expand topics to include their contexts and other academic disciplines. Skills involved include using secondary literature, research in libraries and on the Internet, working with peers, project presentations, and analytical papers.

Courses include: *Suffering and the Human Condition*, *Hindu Myths*, *The Nature of Tragedy*, *The Rebel*, *Murder Stories*, *Creation Myths*, *Artist and Audience*, *Unsolved Mysteries*, *Explorers*, *Creators*, *The Idea of Rights*, and *Beauty and the Good*. Prerequisite: LARTS 111, 221. (2 credits) Faculty

Students may take Liberal Arts electives after completing LARTS 111, 221, and 222.
The following courses do not require prerequisites: LARTS 181-182, 185-186, 187-188, 291, 292.

LARTS 113T/114T — Intensive English I

LARTS 115T/116T — Intensive English II

Practice in vocabulary, grammar, reading and listening comprehension; preparation for the TOEFL. (8 non-degree credits each semester) Kambouris

LARTS 137T — English as a Second Language I

Speaking, writing, reading, and listening comprehension; vocabulary development; selected grammar and usage exercises. Placement by exam. (2 credits) Chandler, Kambouris

LARTS 138T — English as a Second Language II

Reading and listening comprehension; American history, culture, and politics; development of study skills such as note-taking, outlining, and skimming. Prerequisite: LARTS 137T or placement by exam. (2 credits)

LARTS 147T — Critical Reading and Writing

Summary and analysis of a variety of literary forms, poems, sermons, diaries, letters, speeches, journalist reports, interviews, editorials, and short essays. Study of correct documentation; writing thesis statements; learning to structure an argument. Required before LARTS 211 and 221. Prerequisite: LARTS 238T or placement exam. (2 credits) Chandler

LARTS 148T — Reading Seminar

Designed for international students in ESL I. Teaches strategies to promote better reading and vocabulary development. Writing is done in response to reading. (2 credits) Faculty

LARTS 181 — Introduction to Spoken German I

Practice in hearing, speaking, and writing to develop a knowledge of basic grammatical structures. Designed to teach a thorough command of the language for reading fiction and expository prose. (3 credits) Reutlinger

LARTS 182 — Introduction to Spoken German II

Continues instruction in basic grammatical structures and adds selected texts for group and individual study. Prerequisite: LARTS 181. (3 credits) Reutlinger

LARTS 185 — French I

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Squire

LARTS 186 — French II

Continuation of LARTS 185. Prerequisite: LARTS 185. (3 credits) Squire

LARTS 187 — Italian I

Beginning course combining intensive work in oral expression with the study of grammar and introductory readings. (3 credits) Coté

LARTS 188 — Italian II

Continuation of LARTS 187. Prerequisite: LARTS 187. (3 credits) Coté

LARTS 237T — English as a Second Language II

Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: LARTS 138T or placement by exam. (2 credits) Chandler

LARTS 238T — English as a Second Language II

Focuses, through reading and writing, on Marcia Davenport's *Mozart* and the film *Amadeus*. Continuation of LARTS 237T. (2 credits) Chandler

LARTS 320 — Classics

Concentrates on enduring and influential works in the Western tradition, such as *The Divine Comedy*, *Faust*, *Don Quixote*, *Middlemarch*, *Crime and Punishment*, and *Ulysses*. (2 credits) McPherson

LARTS 321 — Don Juan

Looks at different presentations of Don Juan in myth and music, beginning with the popular tradition in the 17th century and ending with modern cinema. Special attention will be given to Mozart's *Don Giovanni* and readings of Mozart's version of the legend in the 19th and 20th centuries. (2 credits) Joshel

LARTS 324 — Shakespeare: The Comedies

Discussion, analysis, and acting of *A Midsummer Night's Dream*, *As You Like It*, *Twelfth Night*, *A Winter's Tale*, and *The Tempest*. Examination of these plays as drama, poetry, film, and, where appropriate, opera. (2 credits) McPherson

LARTS 325 — Shakespeare: The Tragedies

Discussion, analysis, and acting of *Hamlet*, *King Lear*, *Othello*, and *Macbeth*. Examination of these plays as drama, poetry, film, and, where appropriate, opera. (2 credits) McPherson

LARTS 326 — Women and Literature

Examination of the writing of African-American, Asian-American, and Latin American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class, and gender. (2 credits) Joshel



PAUL FOLEY

LARTS 332 — Poetry

Focuses on the writing of poetry as well as in-class analysis and discussion of students' poems. Readings and discussions of works by contemporary authors. (2 credits) Lepson

LARTS 348 — American Literature

Reading and analysis of representative works from American literature to understand its central themes and impact on American society. Authors include Twain, Dickinson, Hemingway, Hughes, Percy, and Morrison. (2 credits) Klein

LARTS 445 — Contemporary Literature

Analysis and discussion of contemporary novels chosen for their technical variety and representation of cultural aspects of modern life. (2 credits) McPherson

LARTS 467 — Modernism

Examines the modernist movement through literature, film, psychology, visual arts, and music. (2 credits) McPherson

LARTS 246 — Ancient Near East

An introduction to the history and culture of the ancient Near East and Egypt (c. 3000 to 500 BC). The development of cities, writing systems, and state forms in ancient Sumer, Babylonia, Egypt, Palestine, and Assyria; consideration of art, literature, and religions of these societies. (2 credits) Joshel

LARTS 335 — History of Western Philosophy I: Pre-Socratics to Descartes

This course will look at how some of the major thinkers of the western tradition have dealt with fundamental philosophical questions: both those they inherited and those they created. This course will take us from the early Greek's conceptions of reality through early modernity's concerns with what we can know about reality. We will also examine the ways in which each thinker's ethics, theory of knowledge, etc., are related to one another. (2 credits) Breese

LARTS 336 — History of Western Philosophy II: Descartes to Heidegger

This course will examine the theories of modern-era philosophers in the current Western canon. We will look at how they addressed ideas inherited from earlier philosophers, and consider the primary conceptual shifts that distinguish these thinkers from "pre-modern" philosophers. We will also study ways in which each thinker's ideas form a system. (2 credits) Breese

LARTS 338 — Darwin, Marx, and Freud

Traces the larger impact of these seminal thinkers. Emphasis on general principles of their works and interpretations; analysis of influences and criticisms of their theories. (2 credits) McPherson

LARTS 342 — The Politics of the Modern World

Examines such contemporary international political issues as rivalry for world power, struggle for energy and food, emergence of nationalist and religious ideologies, and dangers of nuclear proliferation. (2 credits) Klein

LARTS 416 — China and Japan

Survey of 20th-century politics and society in China and Japan. (2 credits) Klein

LARTS 417 — Europe in the 20th Century

Study of Europe from World War I to the present. Discussion of the rise of militarist, fascist, and Communist challenges to democracy; the impact of the Depression on the political and social character of Europe; the wave of anti-Semitism; the loss of world power after 1945; the dissolution of the Soviet Empire, and problems confronting contemporary Europe. (2 credits) Klein

LARTS 421 — Holocaust: Genocide in the 20th Century

The politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. (2 credits) Klein

LARTS 432 — Roman Culture and Society

Focuses on the organization of power in ancient Rome and its cultural expression in art, architecture, literature, and entertainment. (2 credits) Joshel

LARTS 434 — Greek Culture and Society

An introduction to the history and culture of ancient Greece from the Homeric to the Classical periods. Topics include: values of the hero, archaic culture, development of democracy, the Athenian empire, the Sophists and Socrates, and Greek art and theater. (2 credits) Joshel

LARTS 442 — The American Century

A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power, the protest movements of the 1960s and the development of contemporary American literature, art, and music. (2 credits) Klein

LARTS 244 — Medieval and Renaissance Culture

Art, literature, and social rituals of Europe from 1000 to 1600; social organization and cultural production of church, court, manor, and city-state. Artistic and social context of music and musicians in the Middle Ages, Renaissance, and Reformation. Recommended in conjunction with Survey of Music History I (MHST 112). (2 credits) Joshel

LARTS 257 — The Romantic Movement

An examination of the cultural movement, with particular attention to the various expressions in literature, fine arts, music, and philosophy. (2 credits) McPherson

LARTS 316 — Religious Traditions of the World

Explores religious traditions through an examination of texts, teachings, and practices, and considers the philosophical problems inherent in the study of multiple religions. Surveys Judaism, Christianity, Buddhism, Islam, and Confucianism. Film, devotional music, scriptural sources. (2 credits) Breese

LARTS 317 — Metaphysics

We will ask about the nature of reality and whether we are able to know what is real. Is the material world as it appears to us all that there is? If we say there is something else beyond what science can measure, how can we prove it? Are there unchanging truths that we should strive to discover, or is the world always in flux? If reason contradicts our senses, which do we trust? (2 credits) Breese

LARTS 333 — Ethics

Investigation of the principal religious and philosophic theories regarding moral life, from Western European and feminist as well as non-Western perspectives, and the relation of these to such contemporary moral issues as racism, sexism, right to life, right to death, and personal integrity. (2 credits) Breese

LARTS 375— Feminist Philosophy

A study of the recent history and development of feminist theories, as well as their impact on "mainstream" western philosophy. Course will give particular attention to theories about gender and the body, as well as the ways in which bodies are viewed. You will also be asked to interpret your own experience as performers in light of these theories. (2 credits) Breese

LARTS 340 — Philosophy of Mind

Course will look at the development of the philosophy of mind in the modern era beginning with mind/body dualism, then moving to current issues within the field, such as the implications of recent brain research and claims that computers actually think. We will also consider the ways in which accepted models of the mind help to shape our sense of our own actions and experiences. (2 credits) Breese

LARTS 337 — Music, Society, and Politics

Relates music to the social, political, and intellectual milieu in which it was created. Focuses on such composers as Mozart, Berlioz, Verdi, Wagner, Mahler, Schoenberg, and Weill. (2 credits) McPherson

LARTS 339 — Philosophy of Religion

An examination of the philosophical problems that arise when we consider the world's religions. Can we know whether there is a divine or transcendent reality? How is religious music thought to function within different religions—can it actually convey the listener to the divine, or is it merely expressing human feelings? How do we reconcile multiple religions all claiming divinely given truths? Are reason and faith mutually exclusive? Why does religious language seem so odd? Does evil really exist? Are mystics divinely inspired or insane? (2 credits) Breese

LARTS 415 — Wealth and Poverty of Nations

A study of the philosophy of economics, and its application to such contemporary issues as the business of the arts, the growth of international competition, and the changing structure of work in industrial society. (2 credits) Klein

LARTS 469 — Human Nature

Examines human nature, focusing on moral life and values, as it has been expressed in religion, philosophy, and science. Authors and works include the Bible, Aristotle, Rousseau, Bentham, and Sartre. (2 credits) McPherson

LARTS 481 — Cultural History of India

Study of the history of Indian culture beginning with the advent of Hinduism (c. 1500 BC), through the growth of Buddhism (c. 563-200 BC), the "classical era" (c. 320-647 AD), the period of Islamic influence (1200-1750 AD), and the modern era, drawing on such forms of cultural expression as philosophy, literature, science, architecture, and the visual and performing arts. Examples include the *Bhagavad Gita* and *Ramayana*, the invention of algebra, Hindu and Islamic architecture (e.g. Taj Mahal), Bharata Natyam (classical dance), and miniature paintings. (2 credits) Row

LARTS 291 — Visual Arts Studio

Studio art and appreciation. Introduces fundamental visual language through drawing, color media, and studio projects. Discussion of a broad range of works by traditional and nontraditional artists which provide background and inspiration for creating original works in class. (2 credits) Desjardins

LARTS 292 — Art History: The Story of Modern Art

Major movements and historical foundations of modern art from the Impressionists to the present. Emphasis on developing an understanding of, and appreciation for modern art. Studio art projects (paint and collage); museum and gallery visits. (2 credits) Desjardins

LARTS 293 — Sculpture Studio

This course will provide the opportunity to study, experiment with and create three dimensional forms both large and small. We will also examine modern and contemporary sculpture and installations, as well as some basic architectural elements. Writing assignments and gallery visits also required. (2 credits) Breese

LARTS 363 — Film Studies I

Explores ways of seeing and forms of representation in film; examines the viewer's engagement in the visual image and narrative; establishes critical perspectives for viewing films. (2 credits) Joshel

LARTS 364 — Film Studies II

Focuses on European art films from the '20s to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French "New Wave," German "New Cinema," and selected Italian films. Prerequisite: LARTS 363. (2 credits) Joshel

LARTS 318 — Social Psychology

Introduces concepts in social psychology through demonstrations, readings, films, lectures, and discussions. Focuses on social situations, reciprocal effects of attitudes and behavior, prejudice, aggression, attraction, and altruism. (2 credits) Chandler

LARTS 357 — The Brain and Behavior

Examines the latest research on the human brain: basic areas and processes of the brain; relationships between brain, mind, and self; mutual effects of the brain and behavior. Examines the waking and sleeping states of mind and focuses on functions of the brain—sensation, perception, movement, language, thinking, learning, memory, and music processing. Explores aspects of the connections between health, mind, and behavior; between emotion and stress, pain and healing, depression, addiction, psychopathology, and brain damage. (2 credits) Chandler

LARTS 358 — Psychology of the Life Cycle

Examines developmental psychology topics (stability versus change; heredity versus environment) and theories (learning, psychodynamic, cognitive). Chronological study of the life cycle from conception to death. Emphasis on development of the self, language, morality, and logical thinking. (2 credits) Chandler

MUSIC HISTORY

Greenwald, Chair; Atkins, Hallmark, Handel, Heiss, Labaree, Pinkham, Row, Sandvik, Schepkin, Smith

Graduate courses are listed under Musicology.

*Guided Study (MHST 100)**Classroom Instruction**First- and Second-Year Core Curriculum***MHST 111 — Introduction to Musical Styles**

Introduces students to a wide variety of musical styles, chronologically and geographically, through intense work on a few pieces in a seminar format. Performance- and repertory-based projects; oral and written components. (2 credits) Atkins, Greenwald, Hallmark, Labaree

MHST 112 — Survey of Music History I

Studies historical and stylistic developments from the Middle Ages to 1600. First course in a three-semester sequence. Prerequisite: MHST 111. (2 credits) Senior and Adjunct Faculty

MHST 211 — Survey of Music History II

Studies historical and stylistic developments between 1600 and 1830. Second semester in a three-semester sequence. Prerequisite: MHST 111, 112. (2 credits) Senior and Adjunct Faculty

MHST 212 — Survey of Music History III

Studies historical and stylistic developments from 1830 to the present. Third semester in a three-semester sequence. Prerequisite: MHST 111, 112, 211. (2 credits)
Senior and Adjunct Faculty

Elective Courses**MHST 117 — Survey of Jazz History**

Traces the growth of the musical language that came to be called “jazz” through study and analysis of innovative recordings. Readings serve to illuminate the historical context within which recorded performances occurred. Recordings follow the history of jazz from turn-of-the-century blues and ragtime to 1970s jazz-funk. (2 credits) Sandvik

MHST 321 — Dramatic Vocal Music from Monteverdi to Handel

Survey of Baroque opera and oratorio with an emphasis on the works of Monteverdi, Carissimi, Charpentier, Bach, and Handel. Prerequisite: MHST 212. (2 credits)
Pinkham

MHST 325 — Keyboard Music of Bach, Handel, and Couperin

Studies representative harpsichord and organ works, their function in concert and liturgy, and the instruments for this repertoire. Prerequisite: MHST 212. (2 credits)
Pinkham

MHST 334 — Defining Greatness, Three Case Studies: Machaut, Josquin, and Byrd

Studies music of composers from different historical periods: Guillaume de Machaut (14th century), Josquin des Prez (15th and 16th centuries), and William Byrd (16th century). Prerequisite: MHST 212. (2 credits) Hallmark

MHST 352 — Women and Music

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. Prerequisites: MHST 212. (2 credits) Hallmark

MHST 366 — The Symphonies of Beethoven

Focuses on the history and style of Beethoven's nine symphonies. Explores issues about the genesis and transmission of these works, their analysis and interpretation, and the social and cultural context in which they were created. Prerequisite: MHST 212. (2 credits) Smith

MHST 367 — Operas of Mozart

Explores the libretto, musical characterization, vocal discourse, tonal relations, instrumental form and function, current and past staging, interpretation, and comparison of Mozart operas. Provides a basis for criticism of Mozart's operas as they relate to each other, as well as their influence on later works. Prerequisite: MHST 212. (2 credits) Greenwald

MHST 368 — The Music Dramas of Richard Wagner

Studies Wagner's concept of *Gesamtkunstwerk* (total art work) as reflected in his music dramas and theoretical writings; their influence on the arts of the late 19th and early 20th centuries. Prerequisite: MHST 212. (2 credits) Greenwald

MHST 371 — The Golden Age of Italian Opera: Rossini to Puccini

Surveys the conventions of 19th-century Italian opera through works of Rossini, Bellini, Donizetti, Verdi, and Puccini. Examines changes in the libretto, musical structure, and role of singers through the development of each composer's style. Prerequisite: MHST 212. (2 credits) Greenwald

MHST 408 — Topics in Jazz History: Black American Folk Music

Studies the growth of the unique musical language created by black folk in the United States. Covers the period from arrival of first African slaves in Colonial America (1619) to the "race" recordings of the 1920s. Readings from primary sources describe and contextualize music up to 1900. Study of selected 20th-century field and commercial recordings includes genres of spirituals, minstrelsy, ragtime, blues, and early gospel. (2 credits) Sandvik

MHST 411 — Music in Revolutionary and Post-Revolutionary Europe, 1789–1830

The French Revolution of 1789 capped a century of social and intellectual ferment spawned by the Enlightenment. This course studies the effects of the Revolution on music and musicians in France and elsewhere in Europe, through the music of Gossec, Cherubini, Méhul, Beethoven, and others. Prerequisite: MHST 212. (2 credits) Smith

MHST 415 — Schoenberg and Stravinsky: Old Rivals, A New View

Examines the music and parallel careers of Schoenberg and Stravinsky. Prerequisite: MHST 212. (2 credits) Heiss

MHST 416 — Contemporary Developments: Music from 1945 to the Present

Studies the major musical trends since 1945: extended serialism, electronic and aleatory music, return to free atonality, performance virtuosity, and improvisation. Prerequisite: MHST 212. (2 credits) Heiss

MHST 417 — Paris and Vienna, 1880–1920

Defines the sources and influences of the individual and shared musical milieu of these two cities at a critical juncture in musical, cultural, and political history. Prerequisite: MHST 212. (2 credits) Greenwald

MHST 418 — Ives and Bartók: Composers as Creative Ethnomusicologists

Examines the music of Ives and Bartók, with emphasis on its social and ethnic context. Prerequisite: MHST 212. (2 credits) Heiss

MHST 431 — 19th-Century Program Music

Examines the relationship between textual ideas and music in 19th-century instrumental works. Pre-existing literary texts and original philosophical tracts are studied. Emphasis on aesthetic origins and analysis of those aesthetics. Survey of the 19th-century catalog of these works, and selection for intensive examination. Prerequisite: MHST 212. (2 credits) Greenwald

MHST 434 — The Piano Sonatas of Beethoven

Examines Beethoven's inherited sonata legacy of Haydn and Mozart. Considers Beethoven's 32 sonatas from various points of view, including sources and editions, style and form, historical context, and issues of performance practice. Prerequisite: MHST 212. (2 credits) Smith

MHST 438 — Ellington, Monk, and Russell

Studies three jazz composers—Duke Ellington, Thelonious Monk, and George Russell—through in-depth musical analysis of recorded works. Readings place them in the context of jazz history. Attention is devoted to influences on each of these men as their unique styles were emerging. Prerequisite: MHST 111. (2 credits) Sandvik

MHST 441 — Introduction to World Music

Studies the history, repertoire, performance practice and cultural context of music traditions in Africa, Middle East, India, Indonesia, China, Korea, and Japan. (2 credits) Labaree, Row

MHST 442 — Area Study: Music of India

The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisations with special reference to the concepts of *raga* (melodic mode) and *tala* (rhythm systems). (2 credits) Row, Labaree

MHST 442 — Area Study: Music of Turkey

Study of history, culture, and musical repertoire of a selected area of the world. Topics change yearly. Performance projects, transcriptions, analytical papers, quizzes on repertoire and terminology. (2 credits) Labaree

MHST 497 — Senior Portfolio

See description under Music History program of study. (0 credit) Faculty

MUSICOLOGY

Greenwald, Chair; Atkins, S. Drury, Hallmark, Handel, Heiss, Labaree, Pinkham, Row, Sandvik, Schepkin, Smith

Undergraduate courses are listed under Music History.

MHST 502 — Baroque Instrumental Music

Examines representative works with emphasis on forms and idiomatic techniques in solo, keyboard, chamber, and orchestral repertoire. In-class performances. (2 credits) Pinkham

MHST 507 — History of Western Musical Styles

Surveys stylistic developments from chant to J.S. Bach. Class discussion of reading, listening, and students' research projects. Not available to musicology majors. (2 credits) Handel

MHST 508 — History of Western Musical Styles

Surveys stylistic developments from 1720 to the present. Class discussion of reading, listening, and students' research projects. Not available to musicology majors. (2 credits) Handel

MHST 512 — Jazz History Research Seminar: Jazz in Boston

Through primary sources such as newspapers and periodicals, business records, permits and licenses, and interviews with local musicians, agents, club owners, and managers, students research the history of jazz in Boston to develop a computerized data base. (2 credits) Smith

MHST 515 — African Music and African-American Folk Forms

Explores the principles of African music, song, dance, and instruments in the context of West and Central African culture and aesthetics. Discusses vocal and instrumental forms developed among a variety of black cultures in the New World, and the degree of African retentions discernible after generations of contact and acculturation with European influences. Research projects and hands-on performance activities. (2 credits) Atkins

MHST 516 — Jazz Traditions: Selected Readings in Jazz History

Explores writings in Jazz history from the first decades of the 20th century to the present. The readings will present a cross-section of socio-political views about the music and its practitioners. Students will read extensively for each class; each will also make one or more oral presentations, individually or as a team. (2 credits) Atkins

MHST 517 — Jazz Traditions: Charlie Parker and the *Be-Bop* Tradition

Many jazz students and performers consider *be-bop* the lingua franca of modern jazz. This course explores the legacy and contribution of Charlie “Yardbird” Parker and other pioneers of this radical new music, in establishing the rhythmic, harmonic, and melodic principles that became the language of *be-bop*. Students will undertake aural and written analyses of compositions and improvised solos by Charlie Parker, Dizzy Gillespie, Thelonious Monk, Miles Davis, George Russell, and others. In addition, they will read from Walser, Gioia, Deveaux, Russell, Baraka, Finkelstein, Kofsky, and others, to place the developments of this music in the socio-political environment of post-WW II America. Students will participate in team oral presentations and do research projects related to the period. (2 credits) Atkins

MHST 520 — Topics in the Classical Era: Music in the Age of Enlightenment, 1715 to 1800

Studies selected works from the 18th century, with emphasis on the music of Rameau, Rousseau, Gluck, and the Viennese classics: Haydn, Mozart, and Beethoven. Readings from writers, critics, composers, and theorists of the time will expose students to Enlightenment ideas and their relevance to present-day interpretation and performance. (2 credits) Smith

MHST 521 — Renaissance Sacred Music

Analyzes structure, influences, and changing attitudes toward musical and liturgical considerations in representative works; issues of performance practice; in-class performance of works. (2 credits) Pinkham

MHST 522 — Baroque Sacred Music

Examines representative works with emphasis on the oratorio and the Passion. In-class performance of works. (2 credits) Pinkham

MHST 527 — Performance Practice, 1650 to 1750

Studies late Baroque music. National styles, ornamentation, rhythmic alterations, tuning and temperaments, continuo practices, and notation. Department chair's permission required for Musicology majors. (2 credits) Pinkham

MHST 530 — Topics in 19th-Century Music: Transition to Romanticism—Beethoven and Rossini, 1814 to 1830

Beethoven's late works and Rossini's operas reflect opposing concepts of music that run through the 19th century. Examines contrasting attitudes and principles that separate German instrumental music from Italian opera. (2 credits) Smith

MHST 533 — Notation of Medieval Music

Intensive performance and transcription from notation of the 11th through 14th centuries; Gregorian chant, 12th-century polyphony, Ars Nova and Trecento works. (2 credits) Hallmark

MHST 534 — Notation of Renaissance Music

Intensive performance and transcription from notation of the 15th and 16th centuries. (2 credits) Hallmark

MHST 535 — Writing about Music: Research Methods for the Practical Musician and Scholar

Methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. (2 credits) Greenwald

MHST 536 — Writing about Music

Continuation of MHST 535. Prerequisite: MHST 535. (2 credits) Greenwald

MHST 537 — Teaching Music History

Introduces materials and methods of teaching music appreciation and music history. Readings and discussion of recent issues in education and musicology, with work by Gardner, Gilligan, Kerman, Treitler, Cone, and McClary. (2 credits) Hallmark

MHST 540 — Topics in American Music

Topics change yearly. (2 credits) Atkins

MHST 542 — The Avant-Garde from Eric Satie to John Zorn

Surveys composers who redefined music from the 1890s through the 1990s. Historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Robert Rauschenberg, William Burroughs, Andy Warhol). Works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City. (2 credits) S. Drury

MHST 543 — Introduction to Ethnomusicology

Introduces students to the discipline of ethnomusicology through readings and discussion of Bruno Nettl's *Studies in Ethnomusicology*. In conjunction with the text, the course also examines in some depth the music of Edo Period Japan, the music of the Navajos and the classical instrumental tradition of North India. (2 credits) Labaree, Row

MHST 545 — Traditions of Music Drama in Asia

Studies four major genres of music drama in Asia: Kathakali (India), Wayang Kulit (Bali), Beijing Opera (China), and Kabuki (Japan). Each genre is studied within the context of the culture from multiple perspectives: musical traditions and performance practice, drama traditions, literary and dance traditions. (2 credits) Row

MHST 546 — Music of India

The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisation with special reference to the concepts of *raga* (melodic mode) and *tala* (rhythm systems). (2 credits) Row

MHST 550 — Topics in Medieval Music

Analyzes musical style from the 11th through 14th centuries. Topics include performance practice, musical and theoretical sources. Topics change yearly. (2 credits) Hallmark

MHST 551 — Ives, Schoenberg, Stravinsky

Studies the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments that led to those works and their influence. (2 credits) Heiss

MHST 552 — Ives, Schoenberg, Stravinsky

Continuation of MHST 551. MHST 551 is not a prerequisite, although students enrolled in MHST 551 have priority in registering for MHST 552. (2 credits) Heiss

MHST 560 — Area Study in Ethnomusicology

Studies the history, culture, and repertoire of a selected area of the world, or one issue of world music. Areas of study include music of Turkey, India, Indonesia; American commercial music; and oral tradition. Topics change yearly. (2 credits) Labaree, Row

MHST 561 — Issues of Improvisation in Western Music History: The Music of Jazz Pianist Bill Evans

Studies styles, genres, and techniques of improvisation drawn from various historical periods and musical idioms—from medieval plainchant to jazz. Examines the role of the performer as composer. (2 credits) Smith

MHST 563 — Issues of Women and Music

Explores topics in music, surveys current research, and examines specific topics and issues, including the role of religion, gender, and intertextuality in the medieval motet, the place of the courtesan as musician in Western and other cultures, the representation of women in opera, women performers' relationship to jazz and rock, and such women composers and performers as Fanny Mendelssohn, Clara Schumann, Ruth Crawford Seeger, Thea Musgrave, and Evelyn Glennie. (2 credits) Hallmark

MHST 564 — Sacred Choral Music, 1750–Present

Surveys representative large-scale works with orchestral accompaniment and small-scale works designed for liturgical use. Topics include idiomatic choral devices, text setting, liturgical attitudes, influences of instrumental writing on choral writing, and influences of the neo-Renaissance and neo-Baroque movements. (2 credits) Pinkham

MHST 570 — Topics in Renaissance Music: Madrigals

Analyzes musical style from the 15th and 16th centuries. Topics include performance practice, musical and theoretical sources. Topics change yearly. (2 credits) Hallmark

MHST 580 — Teaching Internship

Two-year teaching assignment as an assistant in an undergraduate music history course. (0 credit) Greenwald

MHST 681/682 — Honors Thesis

Thesis preparation is supervised by department faculty; credits must be distributed over two semesters (see Musicology program of study). Requires department chair's permission. (4 credits) Greenwald, Hallmark, Labaree, Smith

MHST 693 — Musicology Exams

See Musicology program of study. (0 credit)

MHST 697 — Portfolio

See Musicology program of study. (0 credit)

MHST 901 — Doctoral Seminar in Musicology

Introduces methods and materials of musicological research through individual projects focused on the life and works of a given composer. Issues include source studies, historiography, performance practice, and criticism. (3 credits) Greenwald, Labaree

MHST 902 — Doctoral Seminar in Musicology

Advanced musicology seminar. Focuses on historical, philosophical, analytical, and aesthetic issues raised by music and music making in Western culture. (3 credits) Smith, Hallmark



MUSIC EDUCATION

Scripp, Chair; Bamberger, Bernard, Burdick, Davidson, W. Drury, M. Epstein, Fisk, Gardiner, Gatien, Gerratt, Miljkovic, O'Connell, Pavasaris, Rappaport, Senders, Stackhouse, R. Sullivan, Terrien-Queen, Tyson

The Music Education curriculum enlists studio, theory, history, technology, and music education faculty to make NEC students not only better musicians, but more powerful missionaries for musical education.

Music Education offers three levels of participation (a TOEFL score of 550 or permission of the instructor is required):

1. *Music-in-Education Concentration Courses*: offer opportunities for both undergraduate and graduate students to learn how music contributes to excellence in education. Students work with mentors in guided teaching experiences to develop as artists, teachers, and scholars; they also perform community service in NEC's Learning Through Music programs, or work in guided internship courses.
2. *Teacher Certification*: offers provisional state teacher certification without working on a Music Education degree. Students interested in pursuing such certification should file a petition, "Permission to Pursue Massachusetts Teacher Certification." Students are not usually advised to try to complete certification within their undergraduate studies; they may instead apply certification credits to graduate Music Education and Teacher Certification programs.
3. *Master's Degree*: offered to a small number of students, who work closely with faculty on training, research, and teaching. Degree students teach and conduct research in conjunction with internships. Students must demonstrate a high level of ability and experience in teaching and performance, theory, score reading, ear training, and improvisation. Certification in specific pedagogies (such as Suzuki, Kodaly, Orff, or Dalcroze) may be supervised by NEC faculty.

Music-in-Education Concentration Core Courses

Undergraduate-level courses are available to graduate Music-in-Education Concentration students for zero credit only; see *Graduate Core Courses* for further course offerings.

MIE 221 — Introduction to Music-in-Education

Provides an overview of the diverse roles of music-in-education. Introduces the Artist/Teacher/Scholar framework as a way to explore the interaction of three perspectives in preparation for a role as a music educator; researches the role of music as a catalyst for learning. (0 or 2 credits) Scripp

MIE 222 — Models of Teaching and Learning

Provides students with an overview of important psychologies of learning, as well as opportunities for observations. Serves as an entry point to the Artist/Teacher/Scholar Internship program. (0 or 2 credits) Bernard

Music-in-Education Concentration Guided Internships

Internship courses marked § are two-semester courses; the department requests a year-long commitment in two-semester courses.

MIE 231 — Pedagogy of the Private Lesson Guided Internship §

Offers practical pedagogical training for students of all instruments and voice, introduces psychology of learning, development, educational concepts, materials, assessment and strategies relevant to studio teaching. (0 or 2 credits) Terrien-Queen

MIE 232 — Pedagogy of the Private Lesson Guided Internship

Further develops first-semester topics, with a substantial teaching component; supervised studio instruction. Continuation of MIE 231, which is not a prerequisite. (0 or 2 credits) Terrien-Queen

MIE 241 — Pre-School Music Education Guided Internship §

Explores philosophies that underlie current strategies for teaching music and movement to children between birth and age 5. Focuses on self-contained music classes with parent partners, and music class or day care settings for children without their parents. (0 or 2 credits) Faculty

MIE 242 — Pre-School Music Education Guided Internship

Continuation of MIE 241. Prerequisite: MIE 241. (0 or 2 credits) Faculty

MIE 243 — Vocal and General Music K-8 Guided Internship §

Teaches pedagogies and materials of K-8 vocal classroom music with survey of Orff, Kodaly, Dalcroze, and Gordon approaches. (Partially fulfills pre-practicum requirement for teacher certification.) (0 or 2 credits) M. Epstein

MIE 244 — Vocal and General Music K-8

Continuation of MIE 243. Prerequisite: MIE 243. (0 or 2 credits) M. Epstein

MIE 245 — Improvisation in General Music Guided Internship §

Explores venues for employing improvisation techniques and methods in the music classroom (K-8). The course partially fulfills requirements for Massachusetts Teacher Certification at the Provisional with Advanced Standing level. (0 or 2 credits) Gatien

MIE 246 — Improvisation in General Music Guided Internship

Continuation of MIE 245. Prerequisite: MIE 245. (0 or 2 credits) Gatien

MIE 247 — General Music Classroom Guided Internship §

Focuses on classroom instruction, grades 6-12. Provides students with theoretical background, including developmental psychology, methodologies, curricular issues, overview of literature, and assessment. Partially fulfills requirements for Massachusetts Teacher Certification, Level 2. (0 or 2 credits) Alberta

MIE 248 — General Music Classroom Guided Internship

Applies skills learned in MIE 247 in public school music classrooms. Continuation of MIE 247. Prerequisite: MIE 247. (0 or 2 credits) Alberta

MIE 249 — Guitar-based Classroom Music Guided Internship §

Examines ways to use the guitar in classroom musical instruction. Explores ways to teach the guitar and to use it in teaching general music. This is a two-semester sequence; the second semester, not required, enhances the skills and knowledge developed in the first through hands-on, guided teaching experiences. (0 or 2 credits) R. Sullivan

MIE 250 — Guitar-based Classroom Music Guided Internship

Continuation of MIE 249. Prerequisite: MIE 249. (0 or 2 credits) R. Sullivan

MIE 251 — Music in the Interdisciplinary Classroom Guided Internship §

Explores ways of integrating music into other academic disciplines. Through readings, papers, and discussions, students gain insight into the foundations of learning, specifically the theory of multiple intelligences, and how music can play a vital role in development and learning. (0 or 2 credits) Bernard

MIE 252 — Music in the Interdisciplinary Classroom Guided Internship

Students create and implement interdisciplinary projects in public school classrooms. Continuation of MIE 251. Prerequisite: MIE 251. (0 or 2 credits) Bernard

MIE 257 — Music and Special Needs Students Guided Internship §

Prepares and supports students bringing music into the curriculum of special needs settings. Discussion of readings, observations, projects, and guided inquiry into the potential of music as a catalyst for learning in special education settings. (0 or 2 credits) Faculty

MIE 258 — Music and Special Needs Students Guided Internship

Continuation of MIE 257. Prerequisite: MIE 257. (0 or 2 credits) Faculty

MIE 261 — Orchestral Conducting and Coaching Guided Internship §

Addresses the challenges of creating successful orchestral ensembles for grades 6-12. Focuses on issues of effective communication, motivation, scheduling, rehearsal strategies, and literature. Examines the pedagogy of string and full orchestra. Teaching opportunities in middle and high school orchestras. (0 or 2 credits) Faculty

MIE 262 — Orchestral Conducting and Coaching Guided Internship

Continuation of MIE 261. Prerequisite: MIE 261. (0 or 2 credits) Faculty

MIE 263 — Wind Ensemble Conducting and Coaching Guided Internship §

Addresses the challenges of creating successful wind ensembles for grades 6-12. Focuses on the theoretical aspects of score preparation, conducting, instrumental methods, rehearsal techniques, and performance practices, with the practical experience of working with public school wind ensembles. Partially satisfies Massachusetts Teacher Certification Common Teaching Competency I (subject matter competency) and the pre-practicum. (0 or 2 credits) W. Drury

MIE 264 — Wind Ensemble Conducting and Coaching Guided Internship

Continuation of MIE 263. Prerequisite: MIE 263. (0 or 2 credits) W. Drury

MIE 265 — Leading Improvisation Performance Ensembles Guided Internship §

Introduces techniques for teaching improvisation, with an emphasis on playing by ear and learning through call-and-response exercises. Explores the cultural, historical, and educational methods of teaching improvisation through reading, research, and discussion. Prepares for internships. (0 or 2 credits) Chase

MIE 266 — Leading Improvisation Performance Ensembles Guided Internship

Continuation of MIE 265. Prerequisite: MIE 265. (0 or 2 credits) Chase

MIE 267 — Conducting and Coaching Vocal Music Guided Internship §

Studies choral repertoire and methods suitable for middle and high school programs. Students learn basic conducting, rehearsal technique, teaching strategies and programming through class performance and field observation. (0 or 2 credits) O'Connell

MIE 268 — Conducting and Coaching Vocal Music Guided Internship

Second semester meets as a seminar. Continuation of MIE 267. Prerequisite: MIE 267. (0 or 2 credits) O'Connell

MIE 271 — Arranging and Composing for School Ensembles Guided Internship §

Focuses on arrangements for ensembles and other groups typical of public school music programs. Topics include age and skill considerations, orchestration, and the use of composition as a pedagogical tool. (0 or 2 credits) Faculty

MIE 272 — Arranging and Composing for School Ensembles Guided Internship

Continuation of MIE 271. Prerequisite MIE 271. (0 or 2 credits) Faculty

MIE 281 — Artist-in-Residence Guided Internship §

Students prepare and present musical performances in varied educational outreach contexts. Students learn the art of presenting high-quality musical programs that meet specific educational goals and objectives. (0 or 2 credits) Guest NEC Faculty includes Eliot Fisk and members of the Borromeo String Quartet

MIE 282 — Artist-in-Residence Guided Internship

Continuation of MIE 281. Prerequisite: MIE 281. (0 or 2 credits) Faculty includes Eliot Fisk and Borromeo Quartet

MIE 283 — Arts Education and Administration Guided Internship

Provides work experience in arts education organizations: Arts in Progress, Boston Symphony Orchestra Education Department, Wang Center's Young at Arts Program, BankBoston Celebrity Series Education Department, Massachusetts Cultural Council's Education Department. (0 or 2 credits) Beeching

Music-in-Education Concentration Electives**MIE 290 — Music-in-Education Extended Guided Internship Seminar**

Students registered for internship courses analyze and discuss documentation from other internship activities. Instructor's permission required. (0 or 2 credits) Faculty

MIE 331 — Pedagogy of Basic Skills

Prepares students for teaching basic music skills. Focus is on the nature of learning in music, supported by background readings, observations, supervised teaching projects, and assessment. Students may choose to teach rudiments, solfege, ear training, keyboard harmony, harmony, counterpoint for NEC's Undergraduate Theory Department, or prepare to teach in community music school, public school, or continuing education programs. Can be repeated. (0 or 2 credits) Bernard, Miljkovic

MIE 341 — Learning Technology for Music-in-Education

Introduces students to the pedagogy, curriculum, and application of technology in music education. Investigates the central technologies, including recording, photos, and videotape, computers and peripheral hardware, software, MIDI, synthesizers, samplers, and keyboards, Internet, hypermedia, and multimedia. (0 or 2 credits) Burdick

MIE 351 — Cross-Cultural Alternatives for Music-in-Education

Explores approaches to music making and music learning that derive from ancient resonances of oral traditions and contemporary research in music and cognition. Prepares students for guided internships at NEC partnership schools. (0 or 2 credits) Senders

MIE 415T — Kinesthetic Re-Education: Exploring the Mind/Body Connection in Music Expression

Explores the redirection of unnecessary tension into useful energy based on the work of F.M. Alexander. Individual hands-on guidance from the instructor to develop free, more natural movement. (0 or 2 credits) Gerratt

MIE 481 — K-8 Teaching Apprenticeship (Practicum)

Required for students seeking Massachusetts Teacher Certification at the Provisional with Advanced Standing level. Provides extended and supervised public school teaching experience in grades K-8. Supervised by the course instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Department chair's permission required. (0 or 2 credits) Faculty

MIE 482 — 6-12 Teaching Apprenticeship (Practicum)

For description see MIE 481. (0 or 2 credits) Faculty

MIE 491 — Massachusetts State Teacher Certification Modules

Provides a semester-long overview of basic teaching competencies used by the commonwealth to determine eligibility for a Teaching Certificate at the Provisional with Advanced Standing level. Focuses on key competencies—professionalism, equity, and evaluation—in preparation for the Massachusetts Educator Certification Tests. (0 credit) Faculty

MIE 492 — Massachusetts State Teacher Certification Competency Review

For students pursuing Teacher Certification. Examination of students' portfolios with attention to evidence of teaching competency according to the Massachusetts Department of Education's "Common Competencies." Continuation of MIE 491. Prerequisite: MIE 491. (0 credit) Faculty

Graduate Core Courses

May be taken for elective credit and applied towards the Music-in-Education Concentration.

MIE 511 — Graduate Seminar in Music-in-Education

Master's degree students explore readings and presentations focused on various ways music functions as a catalyst for education. (2 credits) Scripp

MIE 521 — Developmental Psychology of Teaching and Learning for Music-in-Education

Provides a view of musical development and cognition from three angles: how music is processed in the brain; how musical capacity develops in students; the role of culture in musical thought and practice. (2 credits) Davidson

MIE 522 — Concepts in Educational Philosophy

Provides an overview of important philosophies of teaching and learning as well as opportunities for structured thinking about education. Serves as an entry point to the Artist/Teacher/Scholar internship program. (2 credits) Davidson

Graduate Research Courses**MIE 541 — Introduction to Research Methods in Music-in-Education**

Introduces fundamental concepts of systematic research. Students learn how to read research reports, frame research questions, select samples; and how to collect, organize, analyze, and report data. Recommended before research thesis. (2 credits) Davidson

MIE 542 — Research Thesis in Music-in-Education

Provides supervision and guidance for the development of a research thesis topic focused on music in a particular educational context. As a follow-up to MIE 541, this course requires the development of a research proposal for a thesis and its completion within a two-semester period. (2 credits) Faculty

Graduate Electives**MIE 525 — Comprehensive Assessment for Music-in-Education**

Introduces methods of assessing music training, learning, and human development. Students participate in and plan ongoing research in conjunction with their coursework. (2 credits) Gardiner

MIE 526 — Music, Brain Development, and Learning

Examines implications of current research indicating that music training affects general learning and human development. Topics include recent developments in brain imaging, research on music's role in early literacy, and long-term studies on the relationship between music and social development. (2 credits) Gardiner

MIE 528 — Music and Cognition: Developing Musical Intuitions

Explores musical development through the study of cognitive psychology and detailed examination of children's musical intuition. The goal is to examine students' own musical intuitions, then to consider how they grow and develop. (2 credits) Bamberger

MIE 532 — Curriculum Development Seminar

Examines curriculum models in the context of music. Explores how curriculum development reflects and develops a philosophy of music education; addresses Common Teaching Competency III (Provisional with Advanced Standing). (2 credits) Bernard

MIE 543 — Learning Through Music Research Seminar

Studies the development of research design in NEC Laboratory Schools. Provides supervision and guidance for research projects focused on "Learning Through Music" programs. (2 credits) Faculty

MIE 551 — Topics in Intensive Pedagogy, K-8 (Intermediate Level)

An in-depth exploration of various internationally recognized music pedagogies such as Kodaly Choral Methods, Dalcroze Eurhythmics, and Suzuki Violin for the purpose of developing curriculum for school programs based on the principles of these methods of instruction. Partially fulfills requirements for Massachusetts Teacher Certification (Levels 2 and 3). (2 credits) Faculty

MIE 552 — Independent Studies in Intensive Pedagogy, K-8 (Advanced Level)

Continuation of MIE 551. Prerequisite: MIE 551. (2 credits) Faculty

MIE 555 — Explaining Music to General Audiences

Develops ways of presenting music to audiences with little musical training. Students develop skills in communicating the power and language of music through interaction with audiences, guest lecturers, and the instructor. (2 credits) B. Zander

MIE 563 — Topics in the History of Music-in-Education

Explores changing roles of music training and literature in American education over the last century. Topics include the influence of non-classical music literature and musical processes such as jazz, gospel, and international folk/world music on American public school programs. (2 credits) Faculty

MIE 681 — K-8 Teaching Apprenticeship (Clinical)

Provides public school teaching experience for grades K-8. Supervised by their college instructor and an experienced public school teacher, students explore teaching strategies, classroom management, program administration, motivation, pacing, feedback, and out-of-class responsibilities. Students must have completed a successful application for Massachusetts Teacher Certification at the Provisional with Advanced Standing level prior to registering for this course. Department chair permission required. Required for all students seeking Massachusetts Teacher Certification at the Standard level. (2 credits) Faculty

MIE 682 — 6-12 Teaching Apprenticeship (Clinical)

For description see MIE 681. (2 credits) Faculty

MUSIC THEORY

Stein, Chair; Adams, Bernard, Burdick, Buys, Davidson, Fletcher, Graybill, Hoffmann, Maneri, Miljkovic, Porter, Sandvik, Scripp, Truniger, Yang

The primary goal of music theory courses is to help performers develop greater musical ability, from basic, elementary musicianship skills to advanced performance techniques. Core courses develop ability in sight-singing, keyboard harmony, ear training, and part writing. All courses include aural drill and appropriate repertory. Performance is also enhanced by increased musical comprehension; students learn the nature of tonality, how to analyze musical form and how music occurs through time.

Graduate courses and Theoretical Studies studio are listed under **Theoretical Studies**.

Departmental policies

- 1) Placement in the theory program is determined by exams in sight-singing and part-writing and analysis. Exams leading to advanced placement do not result in awarding of credits. Students exempted by exam must earn theory credit(s) in higher-level theory course(s) (see *Transfer Credit*).
- 2) Students must have fluent command of scales, intervals, chords, and rhythmic notation. Anyone who does not demonstrate a high level of competence in these areas will be placed in a zero-credit Rudiments class, after which he or she must demonstrate competence before continuing the sequence of theory courses.
- 3) Students are expected to attend classes and to arrive on time. Three unexcused absences are allowed without penalty; more than three may reduce a student's grade.
- 4) Students must meet minimum standards for the 100- and 200-level courses, as demonstrated by departmental examinations, before continuing the sequence of courses.

Solfège

A four course sequence (THYU 101-102, 201-202) develops essential music skills. First, fluency in sight-singing and sight-reading (sight-reading single lines as well as scores) occurs through a fixed-*do* pedagogy, where the focus is on problem solving in performance instead of memorizing materials. Second, aural and rhythmic development occurs through melodic dictation and rhythmic drill. Solfège and rhythmic development are measured by sight-singing drill and practice in class and by exams. Appropriate clefs are used to negotiate various transpositions. Aural development is measured through daily drill and exams.

Harmony

A three course sequence (THYU 106, 207-208) introduces the concepts and practices basic to the Common Practice period. Students will develop facility and fluency with music of the 18th and 19th centuries through four complementary approaches: part-writing, ear training, analysis, and keyboard harmony. Music of the tonal masters is incorporated into the sequence from the beginning and ear training is a major component of the sequence.

During the first two years, music theory courses integrate various aspects of basic skills: rudiments, sight-singing, ear training, part-writing, and analysis. Specialized courses, as well as those in 20th-century music, are offered for the third and fourth years. Courses integrate performance and analysis, and develop musical skills and intellectual awareness of musical forms and structures.

First Year: Students take Solfège I first semester, then Solfège II and Harmony I second semester. Those students who do not pass the Rudiments exam enroll in rudiments. Students must pass the rudiments exam to take Solfège II or Harmony I.

Second Year: The second year builds on skills developed in the first. Students take Solfège III and IV, along with Harmony II and III.

Third Year: Students take two 300-level courses, one focusing on a 20th-century topic. Courses focus on 19th- and 20th-century musical language: harmony, form and analysis, specific styles, periods, and composers. In addition, electives are available in 16th- and 18th-century counterpoint, improvisation, advanced Solfège, Solfège for singers, and microtonal music.

Studio (THYU 100)

Private theory lessons for majors. (4 credits) Faculty

THYU 093 — Rudiments

Learning the rudiments of music: scales, intervals, chords, keys, and rhythm through written exercises, singing, and ear training. Proficiency is evaluated through department exams. Students who do not pass the rudiments exam will not begin Harmony I. (0 credit)

THYU 101 — Solfège I

Stresses knowledge of tonality, as represented by scales and scale-degree functions. Topics include treble and bass clefs; melodies in major and minor keys; rhythms in standard meters; modulations to the dominant, relative major and relative minor, and their function in small forms. Materials include Bach chorales and Mozart symphonies. Students must demonstrate sight-singing competency in the examination to pass the course. (3 credits) Faculty

THYU 102 — Solfège II

Topics include note identification in treble, bass, and alto clefs; melodies in major and minor keys; increasingly remote modulations; complex rhythmic subdivision and syncopation; small forms; score reading. Materials include Bach chorales, classical

symphonies, other vocal and instrumental works. Students must demonstrate sight-singing competency in the examination to pass the course. Continuation of THYU 101. Prerequisite: THYU 101. (3 credits) Faculty

THYU 106 — Harmony I

Focuses on tonal vocabulary of the Common Practice period through study and analysis of prototypical patterns of diatonic harmony. Chord construction and chord connection in the context of phrases. Patterns of harmonic syntax are presented in the context of contrapuntal relationships between soprano and bass. Part-writing and analysis assignments, keyboard lab, departmental exam. Prerequisites: passing rudiments exam, THYU 101. (2 credits) Faculty

THYU 201 — Solfège III

Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal melodies featuring rapid modulation, and score reading. Materials include Renaissance vocal music, Bach chorales in open score, Beethoven symphonies, and other instrumental scores with transposing instruments. Students must demonstrate sight-singing competency in the examination to pass the course. Prerequisite: THYU 102. (3 credits) Faculty

THYU 202 — Solfège IV

Topics include note reading and transposition in all seven clefs (in wide registers), advanced rhythmic subdivision, syncopation, conducting, tonal and atonal melodies, and score reading. Materials include complex vocal and orchestral repertoire (Brahms, Dvorak, and Debussy), and works in various musical styles. Students must demonstrate sight-singing competency in the examination to pass the course. Prerequisite: THYU 201. (3 credits) Faculty

THYU 207 — Harmony II

Focuses on writing and analyzing progressions and phrases, adding prototypical patterns that use chromatic chords within the diatonic framework of the Common Practice period. Modulation to close keys, and their structural implications. Prerequisite: THYU 106. (3 credits) Faculty

THYU 208 — Harmony III

Studies typical patterns of chromatic progressions representative of the later Common Practice period. Modulation to distant keys; emphasis on analysis of larger works. Continuation of THYU 207. Prerequisite: THYU 207. (3 credits) Faculty

THYU 305 — 20th-Century Compositional Practices

Studies composition and analysis, using selected techniques and structures employed by 20th-century composers: extension of the metrical-tonal system (early Stravinsky) and atonal music (Schoenberg, Berg, and Webern). Performance of students' works. Prerequisite: THYU 202, 208. (3 credits) Hoffmann

THYU 306 — 20th-Century Compositional Practices

Analyzes techniques used in 12-tone music (Schoenberg), indeterminacy (Cage), and minimalism (Glass and Reich). Performance of students' works. Continuation of THYU 305. (3 credits) Hoffmann

THYU 307— Extended Tonality

Analyzes works from Schubert to Debussy. Explores the expansion of harmonic practice. Prerequisite: THYU 202, 208. (3 credits) Fletcher

THYU 309 — Topics in 20th-Century Music

Explores the evolution from conventional 18th- and 19th-century harmonic practice to 20th-century atonality. Prerequisite: THYU 202, 208. (3 credits) Faculty

THYU 310 — Topics in 20th-Century Music

Studies 12-tone manipulation and serial music. Prerequisite: THYU 202, 208. (3 credits) Faculty

THYU 317 — Guided Improvisation

Provides a performance context for reviewing the concepts and skills of the core theory program, develops a systematic approach to the art of improvisation. Students will improvise antecedent and consequent phrases, and short pieces in a variety of forms. (3 credits) Sandvik (not offered, '00-01)

THYU 319 — Music in France, 1895–1925

Study of composition in France at the beginning of the 20th century. The course will explore interrelationships between the visual arts, literature, and music, using the text of the play *Pelléas and Melisande* and poems set by Fauré, Debussy, and others. (3 credits) Buys (not offered, '01-02)

THYU 325 — Analysis for Performers: Tonal Music

Provides analytical tools for understanding 18th- and 19th-century musical form and language. Topics include variation technique, sonata form, 19th-century harmonic innovation, and Schenkerian analysis. Prerequisite: THYU 202, 208. (3 credits) Stein

THYU 326 — Analysis for Performers: Early 20th-Century Music

Provides analytical tools for understanding 20th-century musical form and language. Topics include use of modes, motive as formal design, set theory, large-scale form and introduction to 12-tone music. Prerequisite: THYU 202, 208. (3 credits) Stein

THYU 327 — Performers' Introduction to Schenkerian Analysis

Introduces facets of Schenker's analytical process most pertinent to performers: how a work is shaped by a counterpoint of melody and bass; how harmonic flow and melodic shape involve prolongation; how melodic lines evolve; and how motivic elements recur. Demonstrates the application of analysis to performance, using student performances informed by analyses. Prerequisite: THYU 202, 208. (3 credits) Stein

THYU 328 — Introduction to Set Theory and 12-Tone Theory

Introduces basic techniques of set theory and 12-tone theory, the two most powerful analytical systems used to understand non-tonal and 12-tone music. Students will demonstrate the application of analysis to performance in exercises, analyses and presentations. Prerequisite: THYU 202, 208. (3 credits) Faculty

THYU 405T — Advanced Solfège

Expands sight-singing skills to include a broad range of musical styles and application to contemporary literature. Topics include further investigation of reading skills with respect to note patterns, transpositions, interval studies, complex rhythms, complex tonal systems, and score reading from an advanced perspective. Seminar format allows for considerable individualization of topics and student projects (including concerto preparation, improvisation, and score preparation of contemporary music). Continuation of THYU 202. Prerequisite: THYU 202, 208 or instructor's permission. (3 credits) Scripp

THYU 406T — Advanced Solfège

Develops Solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Prerequisite: THYU 405T. (3 credits) Scripp (not offered, '01-02)

THYU 411T — 16th-Century Counterpoint

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 202, 208. (3 credits) Davidson, Faculty

THYU 412T — 16th-Century Counterpoint

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T. (3 credits) Faculty

THYU 413T — Invention in the Style of Bach

Studies 18th-century two-voice counterpoint; analyses Bach inventions. Exercises in two-voice invention in the style of Bach. Prerequisite: THYU 202, 208. (3 credits) Hoffmann

THYU 414T — Fugue in the Style of Bach

Studies 18th-century three-voice counterpoint; analyses Bach fugues. Exercises in three-voice fugue in the style of Bach. Prerequisites: THYU 202, 208. (3 credits) Hoffmann

THYU 417T — Microtonal Composition and Performance

Through graduated singing exercises, students learn to hear the half step divided into six equal parts. Written harmony, melody, and counterpoint exercises explore microtonal sonorities; investigation of rhythmic language that reflects tonal implications of the music. Students perform their own works, using their own instruments and two pianos tuned one quarter-tone apart. Listening assignments: Carillo, Haba, Wyshnegradski, Sims, Johnston, Maneri, and others. Text by Scott Van Dwyne and Joseph Maneri. Prerequisite: THYU 202, 208. (3 credits) Maneri

THYU 418T — Microtonal Composition and Performance

Continuation of THYU 417T. Prerequisite: 417T. (3 credits) Maneri

THYU 425 — Solfège for Singers

Designed for singers who need music reading skills and additional proficiency in sight-singing. Emphasizes the development of sight reading skills from the perspective of application to vocal repertoire and practice. Develops score reading skills from Renaissance motets to operatic excerpts and their application to a cappella ensemble sight reading, score analysis and preparation for auditions and recitals. Prerequisite: THYU 202 or instructor's permission. (3 credits) Scripp (not offered, '01-02)

THYU 426 — Solfège for Singers

Continuation of THYU 425. Prerequisite: THYU 425 or instructor's permission. (3 credits) Scripp

OPERA

Moriarty, Chair; Gustafson, Murphy, Penn, Steele, M. Sullivan, Swanson, Torgove, Ward, Weinmann, Wyneken

*Classroom Instruction***OPRA 401T — Opera Workshop**

Scenes study and performance; specially designed classes geared toward scenes chosen for the semester include recitative, stagecraft, acting, aria preparation, and audition techniques. Open by audition to juniors, seniors, and graduate students. Co-requisite: OPRA 425T. (2 credits) Penn, Torgove, Weinmann

OPRA 402T — Opera Workshop

Continuation of OPRA 401T. Prerequisites: OPRA 401T and OPRA 425T.

Co-requisite: OPRA 426T. (2 credits)

OPRA 411T — Opera Performance Seminar

Concentrates on music preparation with attention to recitative; theater skills; in-class performance of short opera scenes. Entry-level class, not available to students accepted into Opera Workshop. Students must obtain studio instructor's permission. Open to juniors, seniors, and graduate students. Requisite: two performable arias. (1 credit)

Faculty

OPRA 412T — Opera Performance Seminar

Continues the work of OPRA 411T with the addition of aria audition techniques.

Continuation of OPRA 411T. (1 credit)

OPRA 425T — Opera Workshop: Movement

Basic stage and expressive movement geared toward Opera Workshop scenes chosen for the semester. Co-requisite: OPRA 401T. (0 credit) Murphy

OPRA 426T — Opera Workshop: Movement

Continuation of OPRA 425T. Prerequisites: OPRA 401T, 425T. Co-requisite: OPRA 402T. (0 credit)

OPRA 501T — Opera Workshop

Graduate offering of OPRA 401T. By audition. Co-requisite: OPRA 525T. (2 credits) Penn, Torgove, Weinmann

OPRA 502T — Opera Workshop

Continuation of OPRA 501T. Prerequisites: OPRA 501T and OPRA 525T.

Co-requisite: OPRA 526T. (2 credits)

OPRA 511T — Opera Performance Seminar

Graduate offering of OPRA 411T. (1 credit) Faculty

OPRA 512T — Opera Performance Seminar

Continuation of OPRA 511T. (1 credit)

OPRA 525T — Opera Workshop: Movement

Graduate offering of OPRA 425T. Co-requisite: OPRA 501T. (0 credit) Murphy

OPRA 526T — Opera Workshop: Movement

Continuation of OPRA 525T. Prerequisites: OPRA 501T, 525T. Co-requisite: OPRA 502T. (0 credit)

OPRA 541 — Opera Studies: Studio

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. (2 credits) Moriarty

OPRA 542 — Opera Studies: Studio

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 541. Prerequisite: OPRA 541. (2 credits)

OPRA 545 — Staging Class: Studio

Discussion and demonstration of styles characteristic of operatic periods and their effects on the physical presentation. Advice on resume preparation, career management, and professional audition techniques. (0 credit) Gustafson

OPRA 546 — Staging Class: Studio

Continuation of OPRA 545. Prerequisite: OPRA 545. (0 credit)

OPRA 547 — Stage Techniques I

Study of acting technique as it applies to characterization, dramatic analysis, and ensemble singing. Performance of scenes. (0 credit) Gustafson

OPRA 548 — Stage Techniques I

Continuation of OPRA 547. Prerequisite: OPRA 547. (0 credit)

OPRA 551 — Movement: Studio

Basic stage movement, period steps, bows, and expressive movement. (0 credit)
M. Sullivan

OPRA 552 — Movement: Studio

Continuation of OPRA 551. Prerequisite: OPRA 551. (0 credit)

OPRA 553 — Stage Make-Up: Studio

Introduction to basic techniques of stage make-up. (0 credit) Swanson

OPRA 554 — Stage Make-Up: Studio

Continuation of OPRA 553. Prerequisite: OPRA 553. (0 credit)

OPRA 561 — Opera Studies I: Theater

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. (2 credits) Moriarty

OPRA 562 — Opera Studies I: Theater

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 561. Prerequisite: OPRA 561. (2 credits)

OPRA 563 — Opera Diction

Study of pronunciation and enunciation in Italian, French, and German, using the International Phonetic Alphabet. (2 credits) Ward

OPRA 564 — Opera Diction

Continuation of OPRA 563. Prerequisite: OPRA 563. (2 credits)

OPRA 565 — Staging Class: Theater

For a description see OPRA 545. (0 credit) Gustafson, Moriarty

OPRA 566 — Staging Class: Theater

Continuation of OPRA 565. Prerequisite: OPRA 565. (0 credit)

OPRA 571 — Movement I: Theater

For a description see OPRA 551. (0 credit) M. Sullivan

OPRA 572 — Movement I: Theater

Continuation of OPRA 571. Prerequisite: OPRA 571. (0 credit)

OPRA 573 — Stage Make-Up: Theater

Introduction to basic techniques of make-up. (0 credit) Swanson

OPRA 574 — Stage Make-Up: Theater

Continuation of OPRA 573. Prerequisite: OPRA 573. (0 credit)

OPRA 661 — Opera Studies II: Theater

See description under *Ensembles*. Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Prerequisite: OPRA 542 or 562. (2 credits) Moriarty

OPRA 662 — Opera Studies II: Theater

Co-requisites: OPRA 510 and a substantial load of non-credit-bearing OPRA courses to be assigned by the department upon registration. Continuation of OPRA 661.

Prerequisite: OPRA 661. (2 credits)

OPRA 665 — Staging Class II: Theater

Continuation of OPRA 566. Prerequisite: OPRA 566. (0 credit) Moriarty

OPRA 666 — Staging Class II: Theater

Continuation of OPRA 665. Prerequisite: OPRA 665. (0 credit)

OPRA 667 — Stage Techniques II

Continuation of basic theater performing techniques and advanced movement, including fencing and physical interaction encountered in stage performance. Continuation of OPRA 568. Prerequisite: OPRA 568. (0 credit) Gustafson

OPRA 668 — Stage Techniques II

Continuation of OPRA 667. Prerequisite: OPRA 667. (0 credit)

OPRA 671 — Movement II: Theater

Continuation of OPRA 572. Prerequisite: OPRA 572. (0 credit) M. Sullivan

OPRA 672 — Movement II: Theater

Continuation of OPRA 671. Prerequisite: OPRA 671. (0 credit)

OPRA 673 — Aria Class: Theater

Review of Italian, French, German, and English diction with emphasis on aria interpretation. (0 credit) Moriarty

OPRA 674 — Aria Class: Theater

Continuation of OPRA 673. Prerequisite: OPRA 673. (0 credit)

OPRA 679 — Stage Combat

Performing techniques for fencing and physical interaction. (0 credit) Faculty

OPRA 680 — Stage Combat

Continuation of OPRA 679. Prerequisite: OPRA 680. (0 credit)

ORCHESTRAL CONDUCTING

Hoenich, Chair

Studio (ORCH 500)***Classroom Instruction*****ORCH 503 — Score Reading**

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading* and vocal and chamber music scores. Keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Adams

ORCH 504 — Score Reading

Continuation of ORCH 503. Prerequisite: ORCH 503. (2 credits) Adams

ORCH 505T — Advanced Solfège

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Instructor's permission required. (2 credits) Scripp

ORCH 506T — Advanced Solfège

Develops solfège and sight-singing literacy. Special projects include preparation of a concerto or concert aria. Continuation of ORCH 505T. Prerequisite: ORCH 505T. (2 credits)

ORCH 567 — Advanced Orchestral Conducting

Applies conducting technique to 19th- and 20th-century orchestral repertoire. Analysis, conducting, score reading, performance practice, and rehearsal techniques. Admission by audition. (2 credits) Hoenich

ORCH 568 — Advanced Orchestral Conducting

Continuation of ORCH 567. Prerequisite: ORCH 567. (2 credits)

ORCH 667 — Advanced Orchestral Conducting

Continuation of ORCH 568. Prerequisite: ORCH 568. (2 credits)

ORCH 668 — Advanced Orchestral Conducting

Continuation of ORCH 667. Prerequisite: ORCH 667. (2 credits)

ORGAN

Hayashi, Chair; Porter, Teeters

Studio (ORG 100, 500)

*Classroom Instruction***ORG 413T — Elementary Thoroughbass**

Introduces the art of continuo playing. Systematic instruction in figured bass, along with discussion of style. Weekly performances by class members. Knowledge of basic harmonic principles of the Common Practice period is expected. Open to all keyboard majors. (1 credit) Porter

ORG 414T — Elementary Thoroughbass

Continuation of ORG 413T. Prerequisite: ORG 413T. (1 credit)

ORG 417T — Organ Class for Non-Majors

Basic organ technique with appropriate repertoire. Prerequisite: Adequate keyboard skills. Instructor's permission required. (1 credit) Hayashi

ORG 513T — Elementary Thoroughbass

Graduate offering of ORG 413T. Open to all keyboard majors. (1 credit) Porter

ORG 514T — Elementary Thoroughbass

Continuation of ORG 513T. Prerequisite: ORG 513T. (1 credit)

ORG 517T — Organ Class for Non-Majors

Basic organ technique with appropriate repertoire. Prerequisite: Adequate keyboard skills. (1 credit) Hayashi

ORG 521 — The Organ: Repertoire and Performance Practice I (Late Middle Ages to 17th Century)

Seminar on the organ and its repertoire from the late Middle Ages to the present. Emphasis on the correlation of repertoire to respective instruments; historical and national characteristics. Instructor's permission for non-majors. (2 credits) Hayashi

ORG 522 — The Organ: Repertoire and Performance Practice I (17th and 18th Centuries)

Continuation of ORG 521. Prerequisite: ORG 521. (2 credits) Hayashi

ORG 523 — The Organ: Repertoire and Performance Practice II
(J.S. Bach and the 18th Century)

Continuation of ORG 522. Instructor's permission for non-majors. (2 credits)
Hayashi

ORG 524 — The Organ: Repertoire and Performance Practice II
(18th Century to the Present)

Continuation of ORG 523. Prerequisite: ORG 523. (2 credits)

ORG 527 — Advanced Keyboard Harmony and Improvisation

Studies thoroughbass as a foundation for beginning improvisation at the organ. Instruction in ostinato, variation, cantus firmus settings, and fugal improvisation. Prerequisite: ORG 514T or instructor's permission. (1 credit) Porter

ORG 528 — Advanced Keyboard Harmony and Improvisation

Continuation of ORG 527. Prerequisite: ORG 527. (1 credit)

ORG 541 — Church Music Seminar: Liturgical Planning

Explores the role of the classically trained musician in modern liturgical churches. (2 credits) Teeters

ORG 542 — Church Music Seminar: Hymnody

Discussion of hymn singing and writing from earliest examples through modern times. (2 credits) Teeters

ORG 571 — Choral Conducting for the Church Musician

Basic choral conducting skills. (2 credits) Teeters

ORG 572 — Choral Conducting for the Church Musician

Choral laboratory. Methods of conducting from the keyboard; gesture and playing technique. Continuation of ORG 571. Prerequisite: ORG 571. (2 credits) Teeters

PIANO

Chodos, Chair; Byun, S. Drury, Hodgkinson, Jochum, Kang, Maxin, Rosenbaum, Sakata, Stackhouse, P. Zander

The Piano Department of New England Conservatory seeks to educate artists of the highest caliber who will perform works of the past, present, and future.

NEC students come from five continents to study with our internationally renowned faculty. In our department, students receive lessons from senior faculty, not assistants or surrogates. The traditional private lesson remains the linchpin of our curriculum, but students also learn from participating in studio classes, department-wide masterclasses given by our own faculty or visiting artists (Leon Fleisher, Richard Goode, Menahem Pressler, Karl Ulrich Schnabel, Andre Watts), in solo and concerto competitions or annual festivals, and by participating in chamber music and piano ensembles. Our students and alumni have won top prizes in the world's most prestigious competitions (Queen Elisabeth, Tchaikovsky, Cliburn, Liszt, Dublin, Busoni, Kapell); all are trained to meet the highest international standards of piano playing and music-making.

Studio (PNO 100, 500)

Classroom Instruction**PNO 130 — Piano Class**

Instruction for non-majors. Technique, interpretation, ensemble playing, and reading skills. Placement by audition. (1 credit) Kang

PNO 347T — Piano Performance Seminar: Polyphony and Counterpoint through the Ages

In honor of the 250th anniversary of J.S. Bach's death, seminars will explore diverse notions and manifestations of polyphony and counterpoint in musics from the Middle Ages to 20th century. Lecture-demonstrations, masterclasses, and projects by NEC faculty, students, and invited guest artists. Open to second-, third-, and fourth-year students. (2 credits) Jochum, Sakata

PNO 348T — Piano Performance Seminar

Continuation of PNO 347T. Masterclasses and lecture-demonstrations by NEC faculty and guest artist. Students are encouraged to play for artists other than their own teacher. (1 credit) Chodos

PNO 451T — Piano Pedagogy

Examines methods, concept series, teaching materials, and literature from elementary through upper intermediate/early advanced levels. Views comparative educational philosophies and psychologies as related to piano teaching; guest lecturers in special areas of concentration; introduces Dalcroze Eurythmics and group piano teaching. Course includes lectures, discussion, performance, reading and research assignments, and a practicum in conjunction with the Preparatory School Piano department. (2 credits) Stackhouse

PNO 535 — Piano Literature

Explores seminal keyboard literature from 14th century to present. Works approached from multiple perspectives; in-class performance. Instructor's permission required for non-majors. (2 credits) Sakata

PNO 536 — Piano Literature

Continuation of PNO 535. Prerequisite: PNO 535. (2 credits) Sakata

PNO 547T — Piano Performance Seminar

Graduate offering of PNO 347T. Graduate students give one in-class performance. (1 credit) Jochum, Sakata



PNO 548T — Piano Performance Seminar

Graduate offering of PNO 547T. (1 credit) Chodos

PNO 551T — Piano Pedagogy

Graduate offering of PNO 451T. (2 credits) Stackhouse

PNO 557 — Techniques of Playing 20th-Century Piano Music

Explores modern and unconventional literature; includes works by Ives, Cowell, Schoenberg, Crumb, and Cage. Studies of polyrhythms, inside-the-piano techniques, non-standard notations. Confronts the question "But is it music?" Instructor's permission required. (2 credits) S. Drury

PNO 558 — Techniques of Playing 20th-Century Piano Music

Continuation of PNO 557. Prerequisite: PNO 557. (2 credits)

STRINGS AND GUITAR

Dunham, Chair; Auclair, Barker, Brink, Buswell, Chuat, Churchill, Cirillo, Feldman, Fisk, Gazouleas, Kashkashian, Kim, Kitchen, Leisner, Lesser, Lowe, Orleans, Palma, Rosenblith, Seeber, Stumpf, R. Sullivan, Thompson, Ushioda, Vilker-Kuchment, Wells, Wolfe

*Studio (STR 100, 500)**Classroom Instruction***STR 130T — Bass Class**

Study of orchestral excerpts. Open only to bass majors. (1 credit) Palma

STR 140T — Chamber Music with Guitar

Coaching of chamber music with other instruments and voice in a masterclass format. Serves the needs of students who require an introduction to chamber music or seek experience with more advanced, nontraditional repertoire. (1 credit) Leisner

STR 283T — Guitar Repertoire and Performance Seminar

Surveys repertoire through performance of guitar literature. Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. (1 credit) R. Sullivan

STR 284T — Guitar Repertoire and Performance Seminar

Continuation of STR 283T. Prerequisite: STR 283T. (1 credit)

STR 383T — Guitar Repertoire and Performance Seminar

Continuation of STR 284T. Prerequisite: STR 284T. (1 credit)

STR 384T — Guitar Repertoire and Performance Seminar

Continuation of STR 383T. Prerequisite: STR 383T. (1 credit)

STR 449T — Viola Class for Violinists

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Dunham

STR 459T — Aural Heritage of String Playing

Surveys the string performing heritage and schools represented through sound recordings, written criticism, and contemporary descriptions of performances. (2 credits) Lesser

STR 462T — String Pedagogy

Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. (2 credits) Rosenblith

STR 471T — String Orchestral Repertoire: Violin

Prepares violinists for careers in orchestral violin playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations, and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit)
Churchill

STR 472T — String Orchestral Repertoire: Violin

Continuation of STR 471T. Prerequisite: STR 471T. (1 credit)

STR 473T — String Orchestral Repertoire: Viola

Prepares violists for careers in orchestral viola playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit)
Gazouleas

STR 474T — String Orchestral Repertoire: Viola

Continuation of STR 473T. Prerequisite: STR 473T. (1 credit) Gazouleas

STR 475T — String Orchestral Repertoire: Cello

Prepares cellists for careers in orchestral cello playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. (1 credit)
Feldman

STR 476T — String Orchestral Repertoire: Cello

Continuation of STR 475T. Prerequisite: STR 475T. (1 credit)

STR 530T — Bass Class

Study of orchestral excerpts. Open only to bass majors. (1 credit) Palma

STR 540T — Chamber Music with Guitar

Graduate offering of STR 140T. (1 credit) Leisner

STR 549T — Viola Class for Violinists

Introduces violin students to viola clef and viola techniques. Instructor's permission required. (2 credits) Dunham

STR 559T — Aural Heritage of String Playing

Graduate offering of STR 459T. (2 credits) Lesser

STR 562T — String Pedagogy

Graduate offering of STR 462T. (2 credits) Rosenblith

STR 571T — String Orchestral Repertoire: Violin

Graduate offering of STR 471T. Prerequisite: ORCH 510, one semester. (1 credit)
Churchill

STR 572T — String Orchestral Repertoire: Violin

Continuation of STR 571T. Prerequisite: ORCH 510, one semester. (1 credit)
Churchill

STR 573T — String Orchestral Repertoire: Viola

Graduate offering of STR 473T. Prerequisite: ORCH 510, one semester. (1 credit)
Gazouleas

STR 574T — String Orchestral Repertoire: Viola

Continuation of STR 573T. Prerequisite: ORCH 510, one semester. (1 credit)
Gazouleas

STR 575T — String Orchestral Repertoire: Cello

Graduate offering of STR 475T. Prerequisite: ORCH 510, one semester. (1 credit)
Feldman

STR 576T — String Orchestral Repertoire: Cello

Continuation of STR 575T. Prerequisite: ORCH 510, one semester. (1 credit)
Faculty

STR 583T — Guitar Repertoire and Performance Seminar

Graduate offering of STR 283T. (1 credit) R. Sullivan

STR 584T — Guitar Repertoire and Performance Seminar

Continuation of STR 583T. Prerequisite: STR 583T. (1 credit)

THEORETICAL STUDIES

Cogan, Chair; Barry, Davidson, Escot, Felice, Fletcher, Heiss, Hoffmann, Maneri, Row, Stein, Zaritzky

With the new century and millennium, the artistic world has grown to include music from every time and place. Within this expanded world, music theory provides not only the conceptual basis for musical understanding and creation, but also general skills that underlie musical performance and composition. To prepare students for the full range of professional artistic activities, music theory now draws on both concepts and practices of diverse historical and cultural traditions, and a wide range of disciplines: artistic, intellectual, and scientific. While ensuring that our students are equipped with the basic tools to understand their craft, we have also taken the lead in exploring the artistic and scientific frontiers of that craft. The Department of Graduate Theoretical Studies aims to prepare the Conservatory's performers and composers, as well as prospective theorists, technically and conceptually for active roles in this evolving musical universe.

The department offers one- and two-semester courses in hearing, analysis, composition, performance, research, and pedagogy. In the listings that follow, § indicates two-semester courses; the department requests a year-long commitment in two-semester courses. *Students must pass both parts of the Master's Music Theory Competency Examination before registering for Theoretical Studies courses.*

Undergraduate courses are listed under Music Theory.

THYG 500 — Studio**Classroom Instruction****THYG 023 — Graduate Remedial Music Theory §**

Designed to aid students with music theory deficiencies. Passing this course fulfills the Master's Music Theory Competency Examination requirement. Analysis (aural and written), dictation, and terminology. Examples from Bach, Mozart, Haydn, Beethoven, and Schubert. Fee required (see *Fees*). (0 credit) Faculty

THYG 024 — Graduate Remedial Music Theory

Continuation of THYG 023. Prerequisite: THYG 023. (0 credit) Faculty

THYG 511T — 16th-Century Counterpoint

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cooke, and Wittkower. (2 credits) Davidson

THYG 512T — 16th-Century Counterpoint

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or instructor's permission. (2 credits)

THYG 513T — Invention in the Style of Bach

Studies 18th-century two-voice counterpoint. Analysis of Bach inventions. Exercises in two-voice invention in the style of Bach. (2 credits) Hoffmann

THYG 514T — Fugue in the Style of Bach

Studies 18th-century three-voice counterpoint; analyzes Bach fugues; exercises in three-voice fugue in the style of Bach. (2 credits) Hoffmann

THYG 517T — Microtonal Composition and Performance §

Graduated singing exercises of the half step divided into six equal parts. Harmonic, melodic, contrapuntal, and rhythmic investigations. Performance of students' works; listening assignments. Text by Van Duyne and Maneri. (2 credits) Maneri

THYG 518T — Microtonal Composition and Performance

Continuation of THYG 517T. Prerequisite: THYG 517T. (2 credits) Maneri

THYG 551 — Teaching of Compositional Practice I §

Compositional experience for students who plan a career that includes teaching, theory, or composing. Composition, and criticism of others' compositions, using a variety of historical, cultural, and theoretical approaches, based on Cogan and Escot's *Sonic Design: Practice and Problems*. Critical review of counterpoint, harmony, and composition texts. (2 credits) Escot

THYG 552 — Teaching of Compositional Practice II

Continuation of THYG 551. Prerequisite: THYG 551. (2 credits) Escot

THYG 553 — Schenker's Analytical Methods: Introduction §

Studies Heinrich Schenker's seminal theories of tonality and analysis, as well as their influence on musical hearing, thinking, and performance. Examines his treatment of diminution, voice leading, counterpoint, harmony, and motive, including his methods of graphic display, in excerpts and short compositions, primarily from Bach through Brahms. (2 credits) Zaritzky

THYG 554 — Schenker's Analytical Methods: Applications

Examines and applies Schenker's theories of tonality and analysis, and their influence on musical hearing, thinking, and performance. Aural and textual study of *Auskomponierung* and *Ursatz* in longer compositions, primarily from Bach through Brahms, that exhibit binary, ternary, sonata, rondo, cyclical, and fantasia characteristics. Schenker's methods of research, autograph study, and graphic display. Prerequisite: THYG 553 or instructor's permission. (2 credits) Zaritzky

THYG 555 — Psychophysical Analysis Ia: Tone Color Analysis (Instrumental)

Introduces the scientific analysis of sound. Analysis, including computer spectrographs, of the sounds of musical instruments and their combinations, and of the ways sonic qualities are chosen by composers and performers to shape and color musical contexts and works. Sonic design in music of different periods and cultures; relationship of tone color to other parameters and to visual color. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan

THYG 556 — Psychophysical Analysis Ib: Tone Color Analysis (Vocal)

Analysis, including computer spectrographs, of the sounds of voices, languages, and their combinations, and of the ways vocal-linguistic properties color whole musical contexts and works. Vocal-linguistic music of different periods and cultures; performance comparisons; relationship to instrumental color; and theories of linguistic phonology. Text: Cogan, *New Images of Musical Sound*. (2 credits) Cogan

THYG 557 — Psychophysical Analysis II: Space-Time Design

Theories of musical space and time (rhythm, dimensions, proportion), with attention to diverse musical practices, and to scientific analysis, including computer spectrographs, of sound and time. Combines relevant ideas of information theory, linguistics, and the history and philosophy of science and art. Presents musical works from diverse cultures and periods. (2 credits) Cogan

THYG 558 — Advanced Sonic Analysis

Hands-on practice in spectrographic analysis of instruments, voices, and entire sonic contexts using available computer technology; development of theories of tone color and vocal-instrumental sound. Open to a small number of qualified students with instructor's permission. Prerequisite: THYG 555, or THYG 556, or THYG 557. (2 credits) Cogan

THYG 559 — Readings in Analysis

Introduces a wide spectrum of analyses that have become "classics." Authors range from C.P.E. Bach and Rameau to Schoenberg and Boulez. Through reading, listening, and discussion, the class evaluates how well the analyses reveal their chosen music, how analytical methods have changed, and how the range of analytical topics (harmony, rhythm, form, and others) is conceived. (2 credits)

THYG 561 — Advanced Tonal Ear Training

Intensive practice in perception and performance of melodic shapes and tonal motions, linear and multilinear formations, rhythmic subdivisions, harmonic and contrapuntal textures, chromaticism, and modulation. Based on Gestalt pedagogy of Jersild's *Ear Training*. Dictation, prepared- and sight-singing, aural analysis, semester project. Music from the Baroque, Classical, and Romantic periods. (2 credits) Zaritzky

THYG 562 — Contemporary Ear Training

Hearing and singing in 20th-century idioms. Intensive practice in perception and performance of rhythmic, intervallic, scalar, and tone-set formations. Based on Gestalt pedagogy of Edlund's *Modus Novus*. Dictation, prepared- and sight-singing, aural analysis, semester project. Music of European and American 20th-century composers. (2 credits) Zaritzky

THYG 563 — Mathematical Systems

Introduces the application of mathematical ideas and structures to musical composition and theory. Selected topics in statistics, set theory, probability, nonlinear phenomena, proportional theory, fractals, and geometry as they apply to music from earliest to modern times. (Mathematical expertise is not a prerequisite.) (2 credits) Escot

THYG 571 — Bach's Well-Tempered Clavier

Introduces Bach's *Well-Tempered Clavier* through analysis, editing, listening, performance, readings, and transcription. Explores structures and genres (of preludes and fugues) and style (instruments, articulation, ornaments, and tempo). Readings include C.P.E. Bach, Busoni, Czerny, Kirkpatrick, Landowska, Riemann, Schenker, and Tovey. (2 credits)

THYG 572 — Beethoven's String Quartets

Studies Beethoven's quartets in light of modern historical research and analytical theory, with attention to their harmonic, contrapuntal, motivic, and structural formation, and the implications of these for understanding and performance. (2 credits)

THYG 573 — German *Lied*: Analysis and Performance

Examines poetic texts and their musical settings from Schubert to Wolf, with attention to analytic methods and their performance implications. (2 credits) Stein

THYG 574 — Twelve-Tone Music

Studies various approaches to analysis of the seminal atonal and serial music of the Second Vienna School (Schoenberg, Berg, and Webern), as well as more recent developments (Babbitt, Stockhausen, and others). Analytical, performance, and/or compositional projects. (2 credits) Hoffmann

THYG 575 — Music Since 1945

Introduces the analysis and understanding of selected composers active since World War II: Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, and others. Readings and listening; analytical, performance, and/or compositional projects. (2 credits)

THYG 576 — *Ragas* and *Talas*

A close examination of the concepts of *raga* (melodic mode) and *tala* (rhythm systems) as a generative grammar for composition and improvisation in North Indian (Hindustani) music. Many types of *ragas* and *talas* are analyzed in the context of various performance traditions drawing, in part, from descriptive models developed by Bharatamuni (*Natyasastra*, c. 200 AD), Vishnu Narayan Bhattacharya (*Kramik Pustak Malika*, 1954-9), Walter Kaufmann (*The Ragas of North India*, 1968), and Nazir Jairazbhoy (*The Ragas of North Indian Music*, 1971). (2 credits) Row

THYG 578 — Asian Modal Systems

Based, in part, on Harold Powers' profoundly important contribution to the study of modal concepts, this course explores the nature of modality across and within several musical cultures: Arab, Persian, Indian, Javanese, Chinese and Japanese. The theoretical systems of each culture are studied and are applied analytically to pieces within the repertoire of each culture. (2 credits) Row

THYG 579 — The Music of Hildegard von Bingen

The historical, notational, analytical, and performance study of chants by the distinguished polymath of the 12th century. (2 credits) Escot

THYG 581 — Interpretive Analysis I §

Analysis for performers; concepts of rhythm, line, harmony, and form; performance implications of analytic conclusions; performance and analysis of works from students' areas of specialization. (2 credits) Heiss

THYG 582 — Interpretive Analysis II

Continuation of THYG 581. Prerequisite: THYG 581. (2 credits)

THYG 694 — Analytical Thesis

Analytical approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

THYG 695 — Compositional Thesis

Compositional approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Theoretical Studies department. (0 credit) Faculty

THYG 697 — Portfolio (first year)

See Theoretical Studies program of study. (0 credit) Faculty

THYG 699 — Portfolio (second year)

See Theoretical Studies program of study. (0 credit) Faculty

THYG 901 — Doctoral Seminar: Theoretical Practice; Past, Present, Future

Explores major patterns of theoretical thought and practice, and major developments of 20th-century theory. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. (3 credits) Fletcher

THYG 902 — Doctoral Seminar: Advanced Theoretical Projects

Projects in theoretical research, analysis, historical compositional techniques, or composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas are required, one of which may be a class project. Seminar meetings are devoted to presentations and critiques of individual and class projects. (3 credits) Cogan

VOICE

St. Laurent, Chair; Anderson, Clickner, Cotten, Craig, Decima, Fortunato, Haber, Hodam, Iwama, Pearson, Vallecillo, Ward, Zambara

Studio (VC 100, 500)

Classroom Instruction

VC 161 — Voice Class

Instruction for non-majors; basic principles of voice production, vocal and practice techniques. (1 credit)

VC 162 — Voice Class

Continuation of VC 161. (1 credit)

VC 261 — Voice Class

Continuation of VC 162. (1 credit)



JEFF THIEBAUTH

VC 262 — Voice Class

Continuation of VC 261. (1 credit)

VC 363T — Diction for SingersRules and techniques of pronunciation, enunciation, and projection of French, Italian, and German using the International Phonetic Alphabet. Class discussions, performances, critiques, written and oral examinations. Text: John Moriarty's *Diction*.

(2 credits) Ward

VC 364T — Diction for Singers

Continuation of VC 363T. Prerequisite: VC 363T. (2 credits)

VC 371 — Survey of Song Literature I

Surveys a wide range of vocal repertory and styles in Italian, French, and Spanish. Introduces the students to standard vocal literature as well as lesser-known composers. Class performances demonstrate familiarity with major styles, historical background, and characteristics of melody, harmony, rhythm, and accompaniment.

Prerequisite: two of the following languages: French, German, Italian. Studio instructor's permission required for seniors and third-year Diploma students.

(2 credits) St. Laurent

VC 372 — Survey of Song Literature II

Surveys a wide range of vocal repertory and styles in German, English, Russian, and Scandinavian. Continuation of VC 371. No Prerequisite. (2 credits) St. Laurent

VC 521 — Voice Class

Lectures, discussion, and individual attention to problems of vocal production and technique. Not available to Vocal Pedagogy or Vocal Performance majors. (2 credits) Cotten

VC 522 — Voice Class

Continuation of VC 521. Prerequisite: VC 521. (2 credits) Cotten

VC 525 — Solfège for SingersDesigned for singers who need music reading skills and additional proficiency in sight-singing. Emphasis on score reading from Renaissance motets to operatic excerpts. Development of skills used for learning repertoire; in-class *a cappella* ensemble sight-reading; audition preparation. (0 credit) Scripp**VC 526 — Solfège for Singers**

Continuation of VC 525. Prerequisite: VC 525. (0 credit)

VC 563 — Diction for Singers

Graduate offering of VC 363T. (2 credits) Decima

VC 564 — Diction for Singers

Continuation of VC 563. Prerequisite: VC 563. (2 credits)

VC 563T — Diction for Singers

Graduate offering of VC 363T. (2 credits) Ward

VC 564T — Diction for Singers

Continuation of VC 563T. Prerequisite: VC 563T. (2 credits)

VC 565 — Vocal PedagogyStudy of the physiology of the singing mechanism and the teaching of voice, through text, video, and lectures. Text: Doscher, *The Functional Unity of the Singing Voice*. Prerequisite for Voice department assistants. (2 credits) St. Laurent

VC 566 — Vocal Pedagogy

Teaching demonstrations by class members, with critiques by the class and teacher at the end of each session. Continuation of VC 565. Prerequisite: VC 565. (2 credits)

VC 573 — The Art Song in America (for singers and pianists)

This class will focus on prominent American art song composers of the earlier 20th century, including Duke, Barber, Thomson, Chanler and Copland. Particular emphasis will also be given to modern composers, including the Minnesota, New York, and Boston composers. (2 credits) Anderson

VC 574 — The English Musical Renaissance: Elgar To Britten (for singers and pianists)

A survey of the songs by Elgar, Delius, Buttersworth, Quilter, Finzi, Vaughn-Williams and Britten, with particular attention to the social and cultural circumstances which produced this Renaissance. Prerequisite: VC 573. (2 credits) Anderson

VC 575 — Vocal Literature at the Turn of the Century (for singers and pianists)

A survey of songs written around 1900, featuring the works of Debussy and Ravel in France, as well as Mahler and Schoenberg in Germany. The class will study and perform vocal literature from the United States, British Isles, Spain, Italy and Russia. (2 credits) Iwama

VC 576 — Verlaine Settings in French *Mélodie* (for singers and pianists)

A survey of Verlaine and his musical circle, with emphasis on settings by Faure and Debussy. The class will examine how the poetry of Verlaine influenced turn of the century music, with special emphasis on ensemble and classic French diction. Required reading. Prerequisite: VC 575. (2 credits) Decima

VC 577 — Goethe Settings in German *Lieder* (for singers and pianists)

A musical survey of Goethe song settings, primarily by Schubert, Schumann and Wolf. Students will learn about ensemble, stylistic matters and German diction, as well as Schubert notational problems. Required reading on Goethe and the composers. (2 credits) Decima

VC 578 — The Songs of Robert and Clara Schumann and Johannes Brahms (for singers and pianists)

A comprehensive survey of the songs by these masters of the German *Lied*, as well as an exploration of lesser-known works by Clara Schumann. The class will study and perform selected songs in the context of a biographical study of the intertwined lives of these composers. Prerequisite: VC 577. (2 credits) Iwama

VC 617/618 — Vocal Coaching

Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to second-year students. (2 credits) Anderson, Decima, Iwama, Ward

VC 620 — Vocal Coaching

Vocal Coaching beyond two semesters; charged at the part-time studio rate in addition to full-time tuition. (2 credits) Anderson, Decima, Iwama, Ward

WIND ENSEMBLE CONDUCTING

Peltz, Chair; Battisti (*emeritus*), W. Drury

Studio (WNDEN 500)

Classroom Instruction

WNDEN 401T — Woodwinds and Brass: Development and Literature I

Survey of woodwind, brass, and percussion ensemble repertoire from the 15th through the 19th centuries. Examines the contribution of players, instrument manufacturers and developers, composers, and supporters of music. (2 credits) Peltz

WNDEN 407T — Woodwinds and Brass: Development and Literature II

Survey of woodwind, brass, and percussion ensemble repertoire of the 20th century. Continuation of WNDEN 401T. Prerequisite: WNDEN 401T. (2 credits) Peltz

WNDEN 437T — Wind Ensemble Conducting

Development of conducting technique, transposition, score reading, performance practices, rehearsal techniques, and score preparation skills. Applied conducting of 18th- through 20th-century literature with performance ensemble. (2 credits) W. Drury

WNDEN 438T — Wind Ensemble Conducting

Continuation of WNDEN 437T. Prerequisite: WNDEN 437T. (2 credits) W. Drury

WNDEN 501T — Woodwinds and Brass: Development and Literature I

Graduate offering of WNDEN 401T. (2 credits) Peltz

WNDEN 503 — Score Reading

Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading*, and vocal and chamber music scores. Some keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Adams

WNDEN 504 — Score Reading

Continuation of WNDEN 503. Prerequisite: WNDEN 503. (2 credits)

WNDEN 505T — Advanced Solfège

Expands sight-singing literacy to a broad range of musical styles. Topics include review of clefs (Dannhauser vols. III and IV, Laz), interval studies (Edlund, Rueff), advanced rhythms (Weber), score reading with multiple transpositions, and transcriptions. Papers and readings in educational psychology address skill development. (2 credits) Scripp

WNDEN 506T — Advanced Solfège

Develops skills in solfège and sight-singing literacy. Special projects including comprehensive preparation of a concerto or concert aria. Course work includes individual performance projects, a survey of texts and pedagogies used in different cultures, and a written proposal for a solfège and ear-training curriculum. Continuation of WNDEN 505T. Prerequisite: WNDEN 505T. (2 credits) Scripp

WNDEN 507T — Woodwinds and Brass: Development and Literature II

Graduate offering of WNDEN 407T. Continuation of WNDEN 501T. Prerequisite: WNDEN 501T. (2 credits) Peltz

WNDEN 537T — Wind Ensemble Conducting

Graduate offering of WNDEN 437T. (2 credits) W. Drury

WNDEN 538T — Wind Ensemble Conducting

Continuation of WNDEN 537T. Prerequisite: WNDEN 537T. (2 credits)

W. Drury**WNDEN 567 — Advanced Wind Ensemble Conducting**Score study, analysis, and development of technique as a tool for expression and communication; development of rehearsal technique, and interpretive and listening skills. Score study includes 18th- through 20th-century repertoire. Instructor's permission required. (2 credits) **Peltz****WNDEN 568 — Advanced Wind Ensemble Conducting**

Continuation of WNDEN 567. Prerequisite: WNDEN 567. (2 credits)

WNDEN 667 — Advanced Wind Ensemble ConductingAdvanced conducting technique and score analysis. Continuation of WNDEN 568. Prerequisite: WNDEN 568. (2 credits) **Peltz****WNDEN 668 — Advanced Wind Ensemble Conducting**

Continuation of WNDEN 667. Prerequisite: WNDEN 667. (2 credits)

WOODWINDS**Wrzesien, Chair;** Ahlbeck, Heiss, Henegar, Krueger, Martin, McEwen, Nordstrom, Pilot, Radnofsky, Ranti, Robison, Ruggiero, F. Smith, R. Stoltzman, Svoboda, Wakao, Zoon*Studio (WW 100, 500)**Classroom Instruction***WW 330T — Woodwind Performance Seminar**Defines and explores the professional culture of wind playing. Emphasis on flute, clarinet, oboe, and bassoon repertoire with piano. Saxophone and horn majors admitted with instructor's permission. Chamber music literature may be included as enrollment permits. (2 credits) **Robison****WW 471T — Orchestral Repertoire Class: Flute**A weekly class that comprehensively reviews major flute excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to piccolo repertoire. The course concludes with a mock audition. (0 credit) **F. Smith****WW 473T — Orchestral Repertoire Class: Oboe**A weekly class that comprehensively reviews major oboe excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to English horn repertoire. The course concludes with a mock audition. (0 credit) **Ahlbeck****WW 475T — Orchestral Repertoire Class: Clarinet**A weekly class that comprehensively reviews major clarinet excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to bass clarinet repertoire, and one week to E-flat clarinet. The course concludes with a mock audition. (0 credit) **Martin, Nordstrom****WW 477T — Orchestral Repertoire Class: Bassoon**A weekly class that comprehensively reviews major bassoon excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to contrabassoon repertoire. The course concludes with a mock audition. (0 credit) **Svoboda**

WW 530T — Woodwind Performance Seminar

Graduate offering of WW 330T. (2 credits) Robison

WW 571T — Orchestral Repertoire Class: Flute

Graduate offering of WW 471T. (1 credit) F. Smith

WW 573T — Orchestral Repertoire Class: Oboe

Graduate offering of WW 473T. (1 credit) Ahlbeck

WW 575T — Orchestral Repertoire Class: Clarinet

Graduate offering of WW 475T. (1 credit) Martin, Nordstrom

WW 577T — Orchestral Repertoire Class: Bassoon

Graduate offering of WW 477T. (1 credit) Svoboda



HEALTH SERVICES AND RESIDENCE HALL INFORMATION

HEALTH SERVICES

The Commonwealth of Massachusetts requires all students to enroll in qualifying student health insurance plans (Q-SHIPs). Therefore, NEC has arranged for its students to participate in a two-part student health services program: primary care, provided by Lane Health Center at Northeastern University; and student health insurance, administered by Chickering Insurance Agency. This plan covers basic accident and sickness benefits for a 12-month period, and meets or exceeds all Massachusetts Q-SHIP requirements. The Conservatory mails a full description of coverage to all students; additional copies are available in the Business Office, Dean's Office, and Office of Student Life.

Lane Health Center

Located in the Forsyth Building at Northeastern University (within two blocks of NEC), Lane Health Center is a student health clinic providing urgent as well as scheduled health and wellness treatments. Services include emergency and primary care, some laboratory tests and x-rays, physical therapy, access to limited specialty clinics, and mental health treatment. Lane Health Center is equipped to deal with any medical condition with assistance of services from nearby medical centers.

Lane Health Center is open from 9 a.m. to 7 p.m., Monday through Friday, with additional hours on Saturdays (hours vary). Students may see nurse practitioners and staff physicians with or without appointment; however, the staff encourage calling for appointments. Twenty-four-hour emergency assistance is available through New England Baptist Hospital.

NEC requires all Residence Hall students to join the Lane Health Center; students not living in the Residence Hall are encouraged to join.

Chickering Health Insurance

Students who enroll in the Conservatory-sponsored insurance program must enroll in the Lane Health Center. Those who subscribe to Lane Health Center, however, need not necessarily enroll in the insurance portion of the NEC Health Services program. Any student who demonstrates comparable insurance coverage may waive the insurance, provided he or she signs a waiver attesting to comparable insurance coverage and returns it to the Business Office on or before August 15, 2000. After that date, NEC will enroll all students who have not waived the Chickering Health Insurance, charging them for participation in the full NEC program.

Students are responsible for making sure that their health insurance complies with Massachusetts State Law. The web site for compliance standards is <http://www.state.ma.us/dbcfp>. For further information, students should contact the Business Office, Dean's Office, or Office of Student Life.

Leave of Absence Coverage

Students who have paid the insurance premium and who take a leave of absence from NEC will be covered through the remainder of the coverage period (see *Leave of Absence Policy*).

Dental Coverage

Neither Lane nor Chickering offers a dental plan; however, there are options available. For further information, contact the Office of Student Life.

Medical Records

Prior to registration, students must submit the medical information required by federal and Massachusetts regulations, including proof of immunization.

Counseling Center

NEC offers students an in-house counseling center to address a wide range of concerns, including performance anxiety, personal or professional identity, self-esteem, relationships, depression, anxiety, and substance abuse. Visits are confidential and free to enrolled students. For appointments or information, call (617) 585-1398.

CONSERVATORY RESIDENCE HALL

Housing Contract

The Conservatory Residence Hall provides double rooms, with a small number of single rooms and suites. All undergraduates, including transfer students, must live in the Residence Hall during their first year at the Conservatory, unless they are:

- 1) living at home with parent(s);
- 2) 21 years of age or older;
- 3) married.

Regulations

- 1) The Residence Hall contract is binding for the full academic year.
- 2) The Residence Hall \$500 deposit secures a room, as space is available. This deposit is refundable following an acceptable inspection at the end of the year. The cost of damages incurred by students, however, will be subtracted from it. The deposit may also be refunded should a student decide, on or before June 15, not to reside in the Residence Hall.
- 3) The full Health Services fee is due August 1.
- 4) Rooms will be assigned as the Office of Student Life receives reservations and deposits.

- 5) Residence Hall rates include room and two meals per day: breakfast and dinner on weekdays, brunch and dinner on weekends. All Residence Hall students participate in the meal plan. Further information on the plan is available through the Office of Student Life.
- 6) NEC reserves the right to refuse, suspend, or cancel the Residence Hall Reservation Contract without refund in cases of students whose behavior is detrimental to the interests of students or the community.
- 7) Residents who withdraw from NEC must follow Conservatory procedures (see *Change in Status Policy*); however, the time period will begin on the day the Residence Hall opens, rather than on the first class day.

Resident Assistants

Six Resident Assistants serve as advisors and counselors for residential students. They work closely with the Office of Student Life on programming, events, and activities.

Vacation Policy

During Thanksgiving and spring vacations, the Residence Hall remains open, though there is no meal service. The Residence Hall closes for winter vacation.



FINANCIAL INFORMATION

Tuition and fees cover only part of the cost of educating NEC students. The balance is met by funds, gifts, and bequests. NEC makes every effort to assist students through scholarships and other financial aid; government funds are also available for those who qualify.

TUITION

The Conservatory expects students to be full-time (for status definitions, see *Credit Loads and Enrollment Status*).

Bachelor of Music, Undergraduate Diploma, Master of Music, Doctor of Musical Arts

<i>Full-time tuition</i> (academic year)	\$ 20,550
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*Part-time tuition**

Studio per semester (4 credits)	\$ 5,140
Undergraduate course credit hour	\$ 665
Graduate course credit hour	\$ 1,330

Non-credit

Beyond-degree studio per semester (4 credits)	\$ 3,100
Beyond-degree studio per semester (2 credits) (see <i>Beyond-Degree Studio</i>)	\$ 1,550
Graduate Remedial Theory Class	\$ 750
Language Class (Vocal Perf. & Ped. only)	\$ 1,000

Graduate Diploma

<i>Full-time tuition</i> (academic year)	\$ 17,000
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<i>Part-time tuition*</i>	(see Master's tuition)
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<i>Opera surcharge</i> (per semester) (charged to full-time Graduate Diploma students in the Opera Program)	\$ 1,000
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Special Students

<i>Studio</i> (per semester)	\$ 5,140
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RESIDENCE HALL ROOM AND BOARD

(includes two meals a day, seven days a week)

Double Room	\$ 8,950
Suite	\$ 11,750
Single Room	\$ 11,900

FEES

Preliminary Fees

Application and audition ¹	\$ 100
Application for additional NEC degree program ¹	\$ 50
Audition schedule change ¹	\$ 75
Each additional entrance audition	\$ 60
Special student application ²	\$ 100

Deposits

Residence Hall reservation ³ & damage deposit ⁴	\$ 500
Tuition deposit for new students ¹	\$ 500

General Fees

Student activities and services	\$ 250
Continuance (per semester) ⁵	\$ 150
Administrative fee ⁶	\$ 50
Re-activation fee ⁶	\$ 50
Course audit ⁷	\$ 300
Delayed recital (per semester) ⁸	\$ 250
Off-Site Graduate Examination (per exam)	\$ 50
Electronic Music Studio ⁹	\$ 100
Late registration	\$ 100
Late tuition payment	\$ 250
Priority Practice rooms (per year):	
Collaborative Piano, Piano, Organ, and Harpsichord	\$ 120
Percussion	\$ 60
Practice teaching ¹⁰	
All Grades Certification	\$ 700
Partial Grades Certification	\$ 500
Transcript Request ¹¹	\$ 7
Dossier Request	\$ 5

Health Services

NEC Health Insurance, individual plan ¹²	\$ 960
(includes Lane Health Center)	
[Family plan available for insurance portion]	
Lane Health Center (without Insurance ¹³)	\$ 300

* Students may enroll part-time only with prior permission from the Dean of Students (see *Residence Policy*).

FOOTNOTES

- 1 Non-refundable.
- 2 Refundable if course/studio is unavailable.
- 3 Refundable if the Office of Student Life receives written confirmation of cancellation by June 15.

- 4 Refundable upon vacating the room after an acceptable inspection.
- 5 Charged each semester to students who are matriculated but not registered for any credit-bearing activity; includes library privileges. Not charged to students on leave of absence or registered for practice teaching. This fee does not include practice room privileges.
- 6 The Administrative Fee is charged to students who leave active status without notifying the Conservatory. The Re-activation fee is charged to all students returning from inactive status or suspension.
- 7 See *Auditing*.
- 8 Charged after all credit-bearing requirements are completed; allows students to use practice room facilities.
- 9 Charged to students registered for any electronic music course.
- 10 A fee of \$500, in addition to tuition, is charged to all full- and part-time students who register for K-8 or 6-12 Teaching Apprenticeship (Practicum) (MIE 481 or MIE 482). A fee of \$650 is charged to all students who register for both MIE 481 and MIE 482. These fees are non-refundable.
- 11 See *Academic Records*.
- 12 Massachusetts law requires insurance for all students. This fee includes NEC-sponsored Chickering Health Insurance and Lane Health Center. NEC student insurance may not be purchased separately; those who demonstrate comparable coverage prior to August 1 may petition to waive insurance portion. January matriculants are charged \$700 for NEC health service insurance.
- 13 Required of Residence Hall students; available to off-campus students either alone or as part of NEC Health Insurance Services.

PAYMENTS

Fall semester, due August 1

- Half tuition
- Half room-and-board
- Full health services (non-refundable)
- Half practice room fee (See *Fees*)
- Full student activities and services fee
- Half Opera surcharge (Grad. Diploma only)

Spring semester, due December 15

- Half tuition
- Half room-and-board
- Half practice room fee
- Health services (for January, see note 10)
- Full student activities and services fee (for January matriculants)

Veterans must also make arrangements for payment by these dates.

A \$250 late payment fee is charged on all delinquent accounts.

PAYMENT PLANS

Since some students prefer to pay tuition and fees in equal installments over the academic year, NEC has made arrangements with several commercial firms for such payment on a monthly basis. Tuition and Residence Hall deposits are excluded from these payments. For further information, please contact the Business Office.

VETERANS

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38 of the Mass. General Laws, and by the Veterans' Administration under the provisions of Chapter 31 of Title 38: Bachelor of Music (four-year and double-major five-year programs), NEC/ Tufts University Five-Year Double Degree, Undergraduate Diploma, and Master of Music. To be eligible for full-time benefits, undergraduates must register for a minimum of 12 semester credits; graduates must register for a minimum of 8 semester credits. Eligible veterans must file appropriate forms each semester with the Registrar.

REFUND POLICY

The Conservatory uses federal guidelines to determine refunds for new and returning students, as assessed by the Financial Aid Office and disbursed by the Business Office. New and returning students who petition the Dean's Office in writing by noon on the dates below are eligible for refunds (as stipulated: see *Tuition and Fees*).

Refund	Fall 2000	Spring 2001
100%	through 5 September	through 16 January
90%	through 15 September	through 1 February
75%	through 2 October	through 19 February
50%	through 8 November	through 10 April

After completing 50% of the term, students will be responsible for all tuition and fees. Continuing students who leave active status without notifying the Dean's Office are subject to a \$ 100 administrative fee.

For further information, see the Financial Aid Office's *Financing Your Education*.

FINANCIAL AID

NEC awards financial aid, including scholarships, federal and state grants, loans, and student employment, on the basis of financial need; musical ability, and academic achievement. NEC participates in the Federal Pell Grant Program (undergraduate), Federal Supplemental Educational Opportunity Grants (undergraduate), Student State Incentive Grants (undergraduate), Federal Perkins Loan Program, Federal Stafford Student Loan Program (Subsidized and Unsubsidized), Federal Parent Loans for Undergraduate Students, and the Federal College Work-Study Program.

The Financial Aid Office must be able to confirm that males required to register for Selective Service are registered before an aid offer is made.

Financial aid is awarded annually. Applications must be filed each year and are not complete without the Free Application for Federal Student Assistance (FAFSA) with the Federal Student Aid Programs division of the U.S. Department of Education, with a copy released electronically to NEC's Financial Aid Office. Information from the FAFSA is the basis of the Financial Aid Office assessment of family contribution and student need.

POLICIES

Federal law and NEC rules require that students receiving aid be in good academic standing and make satisfactory progress toward their degrees (for further information see *Academic Standing*).

APPLICATION PROCEDURES

Students must submit the following materials to the Financial Aid Office. Late applications are considered only if funds remain available.

U.S. Citizens and Eligible Non-Citizens

- 1) Application for Financial Assistance (contained in the NEC Admission and Application package, or available in the NEC Financial Aid Office). New students must file by December 1st while returning students must file by February 2nd.
- 2) The FAFSA must be filed with the Federal Student Aid Programs Office no later than February 2nd.
- 3) Some federal aid applicants will be selected for income verification. These applicants must complete a worksheet and provide a signed copy of their 1999 Federal Tax Return. Undergraduates must also provide a signed copy of their parents' 1999 Federal Tax Return.

International Students

- 1) Application for Financial Assistance (contained in the NEC Admission and Application package or available in the NEC Financial Aid Office), including the International Student Application must be filed by December 1st (new students) or February 2nd (returning students).

FEDERAL PROGRAMS: U.S. CITIZENS AND PERMANENT RESIDENTS

Federal Pell Grants (undergraduates)

The Federal Government awards Pell Grants directly to students who demonstrate extraordinary financial need and do not have a previous bachelor's degree. Pell Grants are the foundation of NEC financial aid packages; therefore, all undergraduates requesting financial assistance *must* apply.

Federal Supplemental Educational Opportunity Grants (undergraduates)

Supplemental Educational Opportunity Grants (SEOG) assist a limited number of undergraduates who demonstrate exceptional financial need. Pell Grant recipients receive priority consideration. SEOGs, which range from \$500 to \$4,000 for the academic year, are awarded by the Financial Aid Committee with scholarship awards. They need not be repaid.

Federal Perkins Loans

NEC administers Perkins Loans with money allocated by the federal government and repayments received from former NEC recipients. Repayment of the principal, plus 5% simple interest per year, starts nine months after the student ceases to enroll at least half time at an eligible institution.

Federal Stafford Loans (Subsidized and Unsubsidized)

Students apply for Stafford Loans with banks, savings and loan associations, or credit unions of their choice. The loan proceeds are disbursed to NEC, usually by electronic fund transfer, and then applied to student accounts. Repayments of both principal and interest begin six months after students cease to enroll at least half time.

Federal PLUS Loans

The parents of dependent, undergraduate students may be able to borrow a federally guaranteed educational loan from any participating lender by passing a credit check. The limit on borrowing in a given academic year is the estimated cost of attendance minus aid/loans processed to date. Both the student and the parent borrower must be U.S. citizens or permanent residents and the student must be making satisfactory academic progress in his/her chosen degree program.

Private Educational Loans

A variety of private educational loans are available to students and/or their families for amounts up to the full cost of education. For further information, students should contact the Financial Aid Office.

Federal College Work-Study

Through the College Work-Study Program, students demonstrating financial need may qualify for work-study for on-campus employment. Jobs average 8 to 15 hours per week, payable at the federal minimum wage or higher. Eligible

students are responsible for locating their own on-campus employment; we recommend using the job placement listings in the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed, although more than 95% of NEC's eligible students find employment. Eligibility amounts are not deducted from students' bills. College Work-Study is available to U.S. citizens and eligible non-citizens only. Some work opportunities, though, may be available for international students outside of the federal Work-Study program.

CONSERVATORY PROGRAM: DEPARTMENTAL ASSISTANTS

Positions as Departmental Assistants are often available, primarily to graduate students whose abilities and talents are known to the faculty. Students may apply for such positions in the following areas: Composition, Contemporary Improvisation, Historical Performance, Jazz Studies, Liberal Arts, Music History, Music Theory, Organ, Piano, Strings, Voice, Chorus, Symphony Orchestra, Wind Ensemble, and the Performance and Choral Libraries. Positions in Collaborative Piano and Music Education are open to graduate students only. Some departments may require students who fill these positions to be eligible for the Federal College Work-Study Program.

STATE PROGRAMS

(undergraduates)

Residents of Connecticut, the District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, Pennsylvania, Rhode Island, and Vermont may qualify for state scholarships. To be considered, students must respond to the FAFSA questions regarding student residency, state of issue for drivers' license, and parent residency (if applicable).

LOANS

Beneficent Society Loans

NEC's Beneficent Society has a fund to assist recommended graduate students with tuition expenses. Loans are granted interest-free with the understanding that they will be repaid according to a reasonable repayment plan after graduation or withdrawal. The repayments allow for the continued availability of these funds to other students needing help.

Emergency Short-Term Loans

A limited number of short-term emergency loans are available. These loans may not be applied to tuition. The following sources provide funds for these loans, as well as contributions to the Perkins Loan Program:

Mr. and Mrs. Philip R. Allen Endowment
The Alvan T. and Viola D. Fuller Fund
The Charles Oscar Sink Memorial Fund

ACADEMIC CALENDAR

FALL 2000

Saturday, August 26	Residence Hall opens for new students
Sunday, August 27	Orientation for international students
Monday, August 28	Orientation for all new students TOEFL for new international students
Tuesday, August 29	Master's Music Theory Competency Examination (Fall term)
Friday, September 1	Registration for new students
Saturday, September 2	Residence Hall opens for returning students
Monday, September 4	Labor Day (holiday)
September 5 – 15	Special student application Late registration for returning students
Tuesday, September 5	First day of Fall Term Instruction at New England Conservatory <i>First day of instruction at Tufts University</i> Italian Language Exam (for Master's Voice students)
Wednesday, September 6	French Language Exam (for Master's Voice students)
Wednesday, September 6 – Monday, September 18	Time period to add or drop courses
Thursday, September 7	German Language Exam (for Master's Voice students)
Tuesday, September 19	First day to withdraw from courses
Tuesday, September 26	Master's Music History Comprehensive Examination (Fall term)
Monday, October 9	Columbus Day (holiday)
Tuesday, October 10 – Wednesday, November 22	Advising and registration for Spring 2001 semester
Thursday, November 23 – Sunday, November 26	Thanksgiving Holiday
Monday, November 27	Intent to graduate deadline for December 2000 graduates
Wednesday, November 29	Last day to withdraw from courses
Monday, December 11	<i>Last day of instruction at Tufts University</i>
Friday, December 15	Last day of instruction at NEC
Monday, December 18 – Wednesday, December 20	Examination period
Thursday, December 21	Residence Hall closes (12:00 Noon)

SPRING 2001

Sunday, January 14	Residence Hall opens (12:00 Noon)
Monday, January 15	Martin Luther King Day (holiday)
Tuesday, January 16	First day of Spring Term Instruction at New England Conservatory Orientation for new students Special student application Master's Music Theory Competency Examination (Spring term)
Wednesday, January 17	<i>First day of instruction at Tufts University</i>
Wednesday, January 17 – Wednesday, January 31	Time period to add or drop courses
Thursday, February 1	First day to withdraw from courses Master's Music History Comprehensive Examination (Spring term)
Monday, February 19	Presidents' Day (holiday)
Monday, March 12 – Friday, March 16	Festival Week (Regular classes are held)
Saturday, March 17 – Sunday, March 25	New England Conservatory Spring Vacation <i>Tufts University Spring Vacation</i>
Monday, March 26 – Monday, April 30	Advising and registration for Fall 2001 semester
Tuesday, March 27	Intent to graduate deadline for May 2001 graduates
Friday, April 6	Last day to withdraw from classes
Tuesday, April 17	Master's Music History (eligible graduating students only)
Monday, April 30	<i>Last day of instruction at Tufts University</i>
Wednesday, May 2	Last day of instruction at NEC
Monday, May 7 – Wednesday, May 9	Final examination period
Thursday, May 10 – Sunday, May 13	Pre-promotional period
Monday, May 14 – Friday, May 18	Promotional evaluations
Saturday, May 19	Commencement concert
Sunday, May 20	New England Conservatory Commencement <i>Tufts University Commencement</i>
Monday, May 21	Residence Hall closes (12:00 Noon)
Monday, May 28	Memorial Day (holiday)

**This catalog was prepared in July 2000. The information herein is subject to change and amendment without notice.*



INDEX

STUDENT SERVICES		
PERSONNEL	3	Gunther Schuller Medal 23 Pi Kappa Lambda 23 Presidential Scholars 23
ACADEMIC REGULATIONS AND INFORMATION	5–23	Graduation Requirements 22 Incompletes 15 Independent Study 18 Leaving Active Status 8 Inactive 8 Withdrawal 8 Leave of Absence 8 Suspension 9 Transcript Record for Students Leaving Active Status 9
Academic Records	23	
Academic Requirements	9	
Academic Standing	15	
Dean's List: Bachelor's and Master's Programs	15	
Good Academic Standing	16	
Satisfactory Academic Progress	16	
Academic Probation	16	
Advising	5	
Attendance	7	
Auditing	13	
Bachelor of Music		
Double Major	21	
Change of Program or Major	18	
Credit by Examination	13	
Advanced Placement Program (APP)	13	
College-Level Examination Program (CLEP)	13	
International Exams	13	
Credit Loads and Enrollment Status	6	
Cross-Registration	20	
Disciplinary Action	17	
Academic Integrity	17	
Disciplinary Probation	17	
English Program	9	
Grading System	14	
Undergraduate Studio and Course Work	14	
Graduate Studio and Course Work	14	
Ensemble and Chamber Music	14	
Promotional and Recital Course Credit	15	
Grade Point Averages	15	
Grade Changes	15	
Repeated Courses	15	
Graduation Honors and Awards	22	
Academic Honors	22	
Distinction in Performance	22	
George Whitefield Chadwick Medal	22	
		Master's Examinations in Music History and Music Theory 19 Music History Comprehensive Examination 19 Music Theory Competency Examination 19 Off-Site Examinations 20 NEC/Tufts University Five-Year Double Degree Program 21 Programs of Study 5 Promotionals and Graduation Recitals 18 Promotionals 18 Graduation Recitals 18 Registration 6 Adding or Dropping Classes during Term 7 Withdrawing from Classes during Term 7 Residence Policy 5 Full-Time Status 5 Part-Time Status 6 Responsibility 5 Return to Active Status 9 Second Master of Music Degree 21 Special Students 13 Student Classifications 7 Student Class Year 10 Studio 17 Studio as Elective Credit 17 Beyond-Degree Studio 17 Studio Instructor Change Petition 17 Transfer Credit 11–12

UNDERGRADUATE PROGRAMS OF STUDY 25–39

Bachelor of Music	25
Brass	26
Composition	26
Contemporary Improvisation	27
Guitar	28
Harp	28
Historical Performance	29
Jazz Studies	30
Music History	31
Organ	32
Percussion	32
Piano	33
Strings	34
Theoretical Studies	35
Vocal Performance	36
Woodwinds	36
Undergraduate Diploma	37
Music-in-Education	
Concentration	38
Commonwealth of Massachusetts	
Teacher Certification	
Program	38–39

GRADUATE PROGRAMS OF STUDY 41–55

Master of Music	41
Brass	42
Choral Conducting	42
Collaborative Piano	43
Composition	43
Contemporary Improvisation	43
Guitar	44
Harp	44
Historical Performance	44
Jazz Studies	45
Music Education	45
Musicology	46
Opera	46
Orchestral Conducting	47
Organ	47
Percussion	47
Piano	48

Strings	48
Theoretical Studies	49
Vocal Pedagogy	49
Vocal Performance	50
Wind Ensemble Conducting	51
Woodwinds	51
Graduate Diploma	52
Artist Diploma	53
Doctor of Musical Arts	53–55
Collaborative Piano,	
Composition, Conducting,	
World Music, Solo	
Performance	53
Theoretical Studies	55

CHAMBER MUSIC AND ENSEMBLES 57–60

Chamber Music	57
Horn Class	57
Trombone Choir	57
NEC Honors Ensembles	57
Ensembles	57
NEC Orchestras	57
NEC Wind Ensemble	58
NEC Jordan Winds	58
NEC Chorus	58
NEC Chamber Singers	58
Opera	59
Jazz Ensembles	59
Contemporary Improvisation	
Ensembles	59
NEC Contemporary Ensemble	60
NEC Bach Ensemble	60
Historical Performance Ensemble	60
NEC Percussion Ensemble	60
NEC Guitar Ensemble	60
Ensemble Participation	60
Ensemble Requirements	61–63
Undergraduate	61
Graduate	62
D.M.A.	63

COURSE OFFERINGS AND FACULTY BY DEPARTMENT 65-123

Brass and Percussion	65
Chamber Music	67
Choral Conducting	68
Collaborative Piano	69
Composition	70
Contemporary Improvisation	72
Historical Performance	74
Improvisation	76
Interdisciplinary Studies	79
Jazz Studies	81
Liberal Arts	82
Music Education	95
Music History	88
Music Theory	101
Musicology	91
Opera	105
Orchestral Conducting	108
Organ	109
Piano	110
Strings and Guitar	112
Theoretical Studies	114
Voice	118
Wind Ensemble Conducting	121
Woodwinds	122

HEALTH SERVICES AND RESIDENCE HALL INFORMATION 125-127

Health Services	125
Lane Health Center	125
Chickering Health Insurance	125
Leave of Absence Coverage	126
Dental Coverage	126
Medical Records	126
Counseling Center	126
Conservatory Residence Hall	126
Housing Contract	126
Regulations	126
Resident Assistants	127
Vacation Policy	127

FINANCIAL INFORMATION 129-135

Tuition	129
Bachelor of Music, Undergraduate	
Diploma, Master of Music,	
Doctor of Musical Arts	129
Graduate Diploma	129
Special Students	129
Residence Hall Charges	129
Fees	130
Payments	131
Payment Plans	132
Veterans	132
Refund Policy	132
Financial Aid	133
Policies	133
Application Procedures	133
U.S. Citizens and Eligible	
Non-Citizens	133
International Students	133
Federal Programs: U.S. Citizens	
and Permanent Residents	134
Federal Pell Grants	134
Federal Supplemental	
Educational Opportunity	
Grants	134
Federal Perkins Loans	134
Federal Stafford Loans	134
Federal PLUS Loans	134
Private Educational Loans	134
Federal College Work-Study	134
Conservatory Program:	
Departmental Assistants	135
State Programs	135
Loans	135
Beneficent Society Loans	135
Emergency Short-Term Loans	135

ACADEMIC CALENDAR 136-137

New England Conservatory

Founded 1867

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(617) 585-1100

Office of Admission
(617) 585-1101

President's Office
(617) 585-1200

Provost's Office
(617) 585-1305

Dean's Office
(617) 585-1310

Office of Financial Aid
(617) 585-1110

Business Office
(617) 585-1220

FAX (617) 262-0500

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools of Music.

New England Conservatory of Music does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual orientation, physical or mental disability, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. The Vice President of Finance and Administration coordinates the Conservatory's effort in complying with this policy.

Prepared by James Klein

Edited by Tonja King

July 2000



